

MUSIC & DRAMA

INDEXED

# MUSICAL AMERICA

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NOVEMBER 10, 1944



Ben Greenhaus

### RICKY AND NICKY

Helen Jepson (Left)  
with Her Small Son,  
Ricky

The Szurovy Family  
(Right), with Son  
Nicolas Vincent  
(Nicky), Aged Sev-  
en Weeks, Father  
Walter and Mother  
Risö Stevens



Gene Lester



### WAVES OF ENTHUSIASM

Helen Traubel Autographs Programs for (from the Left) Seamen Second  
Class Ruth and Margaret Stafford, Belza Downey and Margaret Stenberg  
after a Concert



Constantine

### GARDEN PARTY

Ethel Bartlett, Rae Robertson and Artur Rubinstein (Right) with Hostess  
Doris Kenyon at Her Home in Brentwood, California



### BANTAM "ROOSTER"

Alexander Brailowsky Perches on His Bantam Automobile. He Calls It His  
Patriotic Car and Will Use It for the Duration, as It "Runs on Anything"



### SOME FUN, SOME WORK

The Apollo Boys Choir of Birmingham Sprint Across the Lawn of Their Camp  
Near Asheville, N. C., Where Choir Training Is Combined with Summer Relaxation

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# MUSICAL AMERICA

## Chicago Opera Opens With "Carmen"

**Performances Resumed After Year's Lapse—Swarthout, Baum, Sved and Carroll in Leading Roles — Hess Makes Debut as Mimi**

By CHARLES QUINT

CHICAGO

THE Chicago Opera Company, after a year's inaction, opened a five-weeks season at the Civic Opera House Oct. 16, with Gladys Swarthout in the title role of Bizet's opera, "Carmen"; Kurt Baum, as Don Jose; Alexander Sved, as Escamillo, and Christina Carroll, as Micaela. Fausto Cleva conducted.

Miss Swarthout's Carmen was portrayed with artistic skill. She was in excellent voice and gave true dramatic poignancy to her interpretation. Mr. Baum was suffering from a cold and first night nerves, but recovered his poise in the last acts. Mr. Sved's Escamillo was vocally fine, but missed fire and suspense in dramatic interpretation. Miss Carroll was not especially well cast as Micaela and her third act aria was not very effective.

Ralph Telasko made a last minute substitution for Mark Love, as Zuniga. Adequate work by Inge Manski, Elizabeth Brown, Algerd Brazis, Wilfred Engelman and Henry Cordy, gave pace to the performance.

The excellent work of the chorus and the groupings and movement of persons in the

(Continued on page 14)

## As the Chicago Opera Resumes Activity



C. M. Frank Studio

With Gladys Swarthout, the Opening Night Carmen, Are Seen, from the Left: Abner J. Stillwell, Treasurer of the Company; Fausto Cleva, Conductor, and J. C. Thompson, Manager

## Artists' Night at the Worcester Festival



Adrian Siegel

Harl McDonald, Philadelphia Orchestra Manager, Tells a Good One to Harry C. Coley, Festival President; Rose Bampton, Soloist; Eugene Ormandy, Conductor; Walter Howe, Festival Director, and Alexander Kipnis, Soloist (Left to Right)

## Worcester Festival Brings a Gala Week

**Full Houses for Six Concerts Show Revival of Interest at 85th Event—Philadelphia Orchestra Plays — Noted Soloists Heard**

By CARL E. LINDSTROM

WORCESTER

THE management of the Worcester County Musical Association, Harry C. Coley, president, demonstrated that with imagination and boldness a bigger and better Festival could be held even in critical times and rather improve morale than impair the war effort.

The budget for the 85th Festival was probably as large as any in its history and, while statistics are not available, the eye reported that the Municipal Memorial Auditorium on Lincoln Square was better filled than ever before.

The Philadelphia Orchestra, conducted at one time or another by Eugene Ormandy, Harl McDonald, the orchestra's manager; Saul Caston, assistant, and Walter Howe, festival director, spent the entire week of Oct. 9-14 in Worcester and played every day except Wednesday when the festivities were in recess.

Two departures from custom were indicative of the widened base of musical appeal. The opening program on Monday was frankly popular in character, a concert of familiar music subtitled "From Old Vienna" and was designed to interest and recruit new concert-goers. Eleanor Steber was the applauded soloist and the baton was shared by Ormandy and Howe.

(Continued on page 5)

# More Major Orchestras Open Season

## Defauw Begins Chicago Series

By CHARLES QUINT

CHICAGO

THE Chicago Symphony Orchestra began its 54th season in Orchestra Hall with the opening of the Thursday-Friday subscription concerts, Oct. 12 and 13, Désiré Defauw beginning his second season as musical director and conductor. The program included: the Overture to "The Magic Flute", Schubert's Symphony No. 7, and "Thus Spake Zarathustra" by Richard Strauss.

The orchestra was in excellent form, the many new members having been made an integral part of the organization. The Strauss tone poem provided the evening's most exciting moments, Mr. Defauw directed it with intense dramatic force. The Schubert symphony had a too rapid pace, tending to blur its outline.

Interesting contrasts proved stimulating in the second subscription concert, Oct. 19 and 20, when D'Indy's "Wallenstein's Camp", Chausson's Symphony in B flat, Ravel's "Mother Goose", Debussy's "Iberia" and Falla's Dances from "The Three-Cornered Hat" were played.

The Chausson Symphony was especially well played, with contrasting color and dramatic effect. Mr. Defauw seemed on familiar ground throughout this program and the orchestra responded with excellent spirit. Ravel's "Mother Goose" was enchanting in delicacy of mood. The Falla dances were well contrasted and splashed with vivid color.

The Tuesday afternoon series of concerts began Oct. 24, Mr. Defauw conducting. Numbers heard on the program were: Berlioz's "Benvenuto Cellini" Overture, Brahms's Second Symphony, Prokofiev's "Scythian" Suite and Scriabin's "Le Poème de l'Extase".

The Prokofiev and Scriabin numbers were especially well done, Mr. Defauw conducting with an ease and freedom that gave ample opportunity for splendid results from the orchestra. The Brahms symphony did not fare so well. It was not sustained in mood and occasionally too dramatic in effect.

## Golschmann Guest In Cleveland

CLEVELAND

WITH Vladimir Golschmann as guest conductor, the Cleveland Orchestra launched its 27th season in Severance Hall on Oct. 12, before an enthusiastic audience. The program was brilliant and taxing in character, ranging from Bach's "Dorian" Toccata in D minor, arranged by Alexander Tansman, and Brahms's Fourth Symphony to Strauss's "Death and Transfiguration", Ravel's "Alborado del Gracioso" and Rimsky-Korsakoff's "Spanish Caprice". The orchestra sounded exceptionally well, and the listener could discern no evidence that several of its members were new additions, so smooth and well coordinated was the playing.

Mr. Golschmann reached his full stride in the second half of the program. The Strauss tone poem was dramatically done and the Ravel and Rimsky-Korsakoff works had a tonal polish and glitter that were exciting. The Tansman transcription of Bach retained the organ quality of the original and it was soundly played, without exaggeration. If Mr. Golschmann



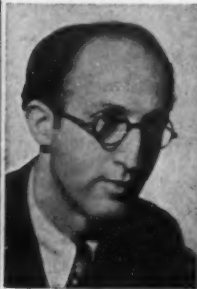
Désiré Defauw



Vladimir Golschmann



Eugene Goossens



Efrem Kurtz



Fabien Sevitzky

FIVE  
CONDUCTORS  
WHO BEGAN  
THEIR SERIES

did not get very far inside the 6,000 season tickets for the twenty pairs of concerts.

The orchestra gave its second program on Oct. 19 with Mr. Golschmann again on the podium. After a sprightly performance of Mozart's "Eine Kleine Nachtmusik" came an atmospheric interpretation of Aaron Copland's "Quiet City" for trumpet, English horn and strings. In Debussy's "La Mer" Mr. Golschmann found congenial material, and the orchestra played brilliantly for him. Tchaikovsky's Fifth Symphony completed the program in dramatic fashion.

For his third and final Fall program with the Cleveland Orchestra, which was given on Oct. 26, Mr. Golschmann had selected the suite from Grétry's ballet, "Céphale et Procris"; Beethoven's Seventh Symphony, and a group of Wagnerian works, with Helen Traubel as soloist. The orchestra played the Prelude to "Lohengrin" and was joined by the soprano for performances of "Elsa's Dream", the song "Schmerz" and "Träume", and the Prelude and Love Death from "Tristan". The Beethoven Symphony had exciting speed and brilliance, and Miss Traubel sang the Wagner excerpts with opulent tone.

## Beethoven Program Led by Goossens

By HOWARD W. HESS

CINCINNATI

THE Golden Jubilee Season of the Cincinnati Symphony Orchestra opened Oct. 13 in Music Hall with an all Beethoven program featuring the Eighth and Ninth Symphonies. Eugene Goossens, who has been the permanent conductor of the orchestra since 1931, purposely chose these to utilize the superior forces of chorus and orchestra which have played so prominent a part in the musical life of Cincinnati.

The Ninth Symphony has had many performances in Cincinnati and it is safe to say that the Mr. Goossens's interpretation measured up to the best.

The soloists were: Florence Kirk, soprano; Martha Lipton, contralto, whose lovely tones added a rich texture to the quartet; John Dudley, tenor, who sang very satisfactorily; and Gean Greenwell, baritone, who was overly cautious with his diction.

Music Hall, which seats 3,460 people, was completely sold out and both concerts were artistically successful. The confusion caused by internal union troubles in the Spring of 1944, which created factions among the patrons, only served to create new interest in the symphony and more definite support for Goossens and the other members who were heavily fined for reasons not yet clear to the public. The united efforts of the Woman's Committee, a well organized and enthusiastic group of prominent Cincinnatians, resulted in the selling of some

An interesting change of schedule has been established this year which makes five of the afternoon concerts fall on Sunday. The soloists for these concerts were selected for their popular box-office appeal. They include Jeanette MacDonald, Alec Templeton, Oscar Levant, Argentinia and guest conductor Morton Gould. Soloists for the regular subscription series include Claudio Arrau, Artur Schnabel, Alexander Brailowsky and Jose Iturbi, pianists; Kreisler, Heifetz, and Francescatti, violinists; Lawrence, Pinza, and Melchior, singers.

Walter Heerman will conduct the "Young People's Series" and Reuben Lawson will conduct two popular concerts. Both series have been sell-outs and, judging from the first Pops, this will prove a banner year.

## Sevitzky Plays Barrymore Work

By ROGER BUDROW

INDIANAPOLIS.

FABIEN SEVITZKY opened the 1944-45 concert season of the Indianapolis Symphony Orchestra on Oct. 28. A large audience, including the composer, Virgil Thomson, attended. More than 50 per cent of this year's orchestra is new, but had made excellent progress in the few weeks of rehearsals.

The opening pair of concerts included a standing tribute to the United Nations. Mr. Thomson conducted the orchestra in his own composition "The Plow that Broke the Plains". The world premiere of Lionel Barrymore's "Praeludium and Fugue", Brahms's Symphony No. 3 and Respighi's "Pines of Rome" were conducted by Mr. Sevitzky.

Listeners found Mr. Barrymore's composition likeable, and Mr. Thomson's work, originally the background for a documentary film, witty and descriptive.

Among the new first chair men this season are Edward Bernard, concertmaster, who knew and worked with Mr. Sevitzky in Boston; Rocco Litolf, new first bass player, formerly of the Athens, Greece, Symphony, also a Boston co-worker of Mr. Sevitzky; John Amans, first flutist, formerly of the New York Philharmonic-Symphony Orchestra; first oboist, August Fantilli, former first oboe for the Toronto, Canada, Philharmonic-Symphony; first clarinetist, D. Stanley Hasty, former first clarinet with the National Symphony; first trombonist, Guido Giosi, former trombonist with Arthur Pryor's Band, and tuba, Frank Gambone, formerly of the Philadelphia Orchestra.

Remaining from last year are Harold Sorin, first viola; Benjamin Paronchi, first cello; Reba Robinson, first harpist; Arthur Lannutti, first bassoonist; Alexander Andru, first horn; Max Woodbury, first trumpet;

and Frank Sinatra, timpanist (no relation to the "Voice").

Ticket sales for the subscription series are far ahead of last year, and the orchestra turned down more than twice as many tour engagements as it could accept.

During the Summer and Fall, Mr. Sevitzky appeared twelve times as guest conductor of three major symphony orchestras in this country and in Canada. He was guest conductor of the Detroit symphony orchestra for four Sunday afternoon broadcasts in July; guest conductor of the New York Philharmonic Symphony Orchestra for three concerts in Lewisohn Stadium in August; guest conductor of the Chicago symphony orchestra for four concerts in Grant Park in August; and guest conductor for the first of his two concerts of the Vancouver, British Columbia, symphony orchestra in October.

## Kurtz Conducts In Kansas City

By LUCY PARROTT

KANSAS CITY, MO.

THE opening pair of concerts of the Kansas City Philharmonic was given Oct. 17 and 18 in the Music Hall, to the intense satisfaction of large and enthusiastic audiences. Reassurance of Kansas City's wise choice in Efrem Kurtz as conductor was felt on all sides and an even more successful season than last year's unparalleled one was presaged as the strongly reinforced orchestra began the playing of the first number, Beethoven's "Leonore" Overture No. 3. Beethoven's Fifth Symphony followed, with its universally stirring victory theme. Mr. Kurtz conducted throughout with fine authority, giving sensitive attention to the lyrical passages and dynamic vigor and power to the triumphant sonories of the finale.

Helen Traubel was a worthy addition to this significant program, appearing on the second half, after an idyllic reading of the prelude to Wagner's "Lohengrin", in Sieglinde's song from the first act of "Die Walküre" and later in Brunnhilde's aria in the last act of the same opera. The warm opulence of her voice blended perfectly with the orchestra.

A number of things conspired to make this symphonic evening a happy event. The recent announcements of broadcasting engagements in December under N.B.C. sponsorship and twenty half hour radio concerts during the season through the Kansas City Southern Lines' courtesy, besides the Harzfeld contribution of \$7,500 have given all concerned a feeling of the orchestra's future financial stability. The Women's Committee are again presenting lecture recitals before each concert for explanation of the numbers. Mrs. Powell Weaver was in charge of the first.

(Other orchestra reports on page 23)





Luboshutz and Nemenoff At One Keyboard For A Change—And a Photograph

Left, Eleanor Steber, Opening Night Soloist



William Kapell Rehearsing Rachmaninoff



Saul Caston, Assistant Conductor

## Worcester Festival A Gala Event

(Continued from page 3)

Secondly, the children's concert, which was given on a rainy Saturday morning, attracted some 3,000 youngsters, nearly filling the hall at 50 cents per ticket when previously 25 cents admission had scarcely attracted 1,000 listeners. Mr. Caston demonstrated the character and uses of the various orchestral instruments and presented pieces by Tchaikovsky, Glinka and Sibelius. The Junior High School Chorus of about 150 voices under the direction of Arthur J. Dann sang a group comprising Bach, Mozart, Dykes and Marlowe.

A memorable feature of the festival was the brilliant collaboration between the orchestra and the chorus. The singers numbering some 300 were, as is taken for granted these days, out of numerical balance with regard to men and women but the male voices were arranged in a wedge-shaped formation with the widest rank nearest the audience and the device proved effective.

### Oratorio Impresses

It was inspiring to hear oratorio presented with a fully implemented orchestral foundation. The instrumental sonorities were given free play and seemed to put both chorus and soloists on their mettle. This was particularly true of the scenes from Elgar's "The Saga of King Olaf" on Oct. 12. William Hain gave a clarion account of the tenor role and in quieter passages showed considerable warmth. Gertrude Ribla's contribution was effective for beautifully floated tones and in sturdier parts had the needed resonance. Harold Pierson, baritone, allowed himself to lapse into the fault to which many powerful voices are subject, an overbroad vibrato.

The orchestra placed its richest resources at the command of Walter Howe's baton and the chorus was in a state of keenest responsiveness. The ensemble was exemplary.

The splendid accomplishments of Mr. Howe as a choral leader were



Erica Morini and Eugene Ormandy

further attested in the Gloria of Bach's B minor Mass on the same program and in the offerings of Friday and Saturday nights when Darke's "King Out, Ye Crystal Spheres" and Handel's "Hallelujah" chorus were presented. The first of these brought forward a singularly light and airy quality in the soprano section. Tuesday night the chorus was heard a cappella in "Spring Returns" by Marenzio and Randall Thompson's "Alleluia".

### Erica Morini Scores

In a long succession of guest artists, perhaps the greatest individual success was made by Erica Morini playing the Brahms Concerto on Tuesday evening. The first statements of her violin were arrestingly made and from then on she had her way with the audience. The color, the dignity, the depth of romantic feeling with which this concerto is charged were fully appreciated by the artist and fully translated.

This was a sort of Brahms-Wagner night, the concert opening with the "Academic Festival" Overture and closing with the "Tristan" Prelude, Love Death and "Meister-singer" excerpts from Act III.

The orchestra was in peak form during most of the week. A trenchant account of "Til Eulenspiegel" and a brilliant "Daphnis and Chloe" suite on Friday were memorable. Ravel's music was painted in glowing colors and gathered a rhythmic verve which brought it to an exciting finish.

Of special interest was Saturday

night's opening number, the Overture to "Colas Breugnot" by Dmitri Kabalevsky, of whom too little has been heard considering the nature of this piece and the quantity of his output. The writer would trade this brief overture for many pages of Shostakovich. Like the latter, Kabalevsky is a melodist, but his melody has a natural, unforced quality which is the main difference between them. Another is terseness which the better known symphonist knows little about. The overture, which is a scherzo in character, has not a superfluous note.

### Pianists Win Favor

Saturday also brought a well-modelled, sincerely conceived version of Tchaikovsky's E minor Symphony, Ormandy conducting. The soloist on this program was the young pianist William Kapell, who essayed Rachmaninoff's C minor Concerto. His tone was not at any time big. Often the passage work was somewhat veiled by the orchestra and even his heavy chords wanted massiveness. Young Kapell's best attributes now are a gift for meaningful phrasing, and a fine rhythmical vitality. His performance of the concerto was mature and he seemed much more concerned about mining out artistic content than in producing display effects. He proved tremendously popular with the audience and was recalled many times.

Harl McDonald was guest conductor on "Composer's Night", Oct. 12. His Concerto for two pianos and orchestra was faithfully and effectively set forth by Pierre Luboshutz and Genia Nemenoff and the program opened with his "Miniature Suite" which he ascribed to rather than transcribed from John Christopher Smith. This suite created a bit of a stir when it was first heard some time ago and resulted

in some critical head scratching. Its success as a bit of imitative writing is of less point than the fact that the music is pleasing to listen to, particularly the lyrical slow movement.

### Bampton, Kipnis Applauded

"Artists' Night", Oct. 13, was the occasion of solo appearances of Alexander Kipnis and Rose Bampton. The Russian bass sang the hallucination and death scenes from "Boris Godunoff" with a dramatic conviction seldom invoked on the concert stage. While Ormandy allowed the lambent coloring of Mussorgsky's score free play, the voice of Kipnis easily rode the crest of the instrumental tones; his voice was particularly striking against the trombones.

From Miss Bampton the large audience demanded an encore and got about the only one of the Festival, "Dich Theure Halle". In Gluck's "Divinités du Styx" and Verdi's "Ernani Involami" she disclosed a well-matched scale artistically managed. Her soprano continues to reveal its best and most human qualities in the lower register.

The departure from the custom of ending the Festival with an "Opera Night" was in deference to the prospect of a season of five operas by the Connecticut Opera Association.

### Manuel de Falla Reported Living in Argentina

MANUEL DE FALLA is now living in Cordoba, Argentina, as guest of the Venezuelan composer, Juan Lecuna, according to Claudio Arrau, just back from South America. Though broken in health, Falla has at last completed "Atlantida," the titanic choral-orchestral work on which he has been working for ten years.

Photographs by Adrian Siegel

## Periodically Scraping the Barnacles from Tradition is Necessary in

# Debunking Old Operatic Legends

By HERBERT F. PEYSER

**A** FEW years ago it used to be a popular indoor sport to "debunk" various great personalities of history. Something of the kind has been done time and time again with regard to great works of operatic literature, but the process could be kept up indefinitely with salutary effect. It is well to strip operas of their accretions of fantasy which, reasonably or unreasonably, have grown up in the course of the decades. For these legends, innumerable as the sands of the sea, endlessly varied, long-lived and tough, have to be scraped from the bulk of great works as barnacles from the undersides of ships. And like barnacles, they have a way of growing again unless the cleaning process is periodically renewed. Sometimes they do no harm to the beauty of the work to which they fasten themselves, sometimes they obscure the soundness of popular understanding, sometimes they lend a kind of phosphorescent glamor and romantic illusion, sometimes they debase a masterpiece.

Still, when all's said, how many even among the best informed musicians can be certain that they know how to distinguish between fact and fiction in the province of opera? Take, for example, passages as familiar as those in the scores of "Rigoletto" and "Trovatore." How many can tell without

### Whose Responsibility, the Composer's or the Performer's?

at least a casual inspection of the music that what they ordinarily hear in the world's leading opera houses is the fruit of some performer's vainglory rather than the inspiration of a master? How many still accept without a question the tale that sopranos are at liberty to interpolate whatever they please in the so-called "lesson-scene" of the "Barber of Seville" because Rossini wrote a trio for the episode that in the process of time was "lost"? How many pause to figure out for themselves if the story, still current, to the effect that Verdi wrote "Aida" for "the opening of the Suez Canal" could, on the face of things be possible? Or if Rossini really perpetrated all manner of musical tomfoolery when he composed "Il Signor Bruschino"? Or that "Carmen" was so devastating a failure at its premiere that the blow carried poor Bizet off just three months after it struck him? Or whether Wagner consciously or unconsciously purloined a melody from Nicolai's "Merry Wives of Windsor" overture when he composed a passage in the third act of "Mestersinger"?

**SOMETIMES** it may take a certain amount of research to separate the truth from legendry, sometimes a little common sense will suffice. Consider that fiction of "Aida" and the Suez Canal. The famous waterway was opened in 1869 and the opera not performed till 1871. Verdi, according to a letter to his publisher, Giulio Ricordi, confided that he had been approached in 1869 with an invitation "to write an opera for a distant country." If the composer had only been "invited" to write an opera the year the canal was opened how could he have composed it in time for that inaugural? Yet even the editors of the Werfel-Stefan collection of Verdi's letters fell for the same old myth. The fact is that "Aida" was held up in its Egyptian premiere by reason of the Franco-

Prussian War. As for that lesson scene in the "Barber," if Rossini's "trio" was indeed lost, the composer must have found time to replace it. For the score equips Rosina with a perfectly accessible aria in D on a text which begins "Contro un cor che accende piu" and which, according to the stage direction, Count Almaviva accompanies on the piano himself.

Recall, too, that celebrated account of the way Rossini, before producing his opera, wrote to his venerable predecessor, Paisiello, apprising him of his purpose to compose a "Barber" of his own and asking, as it were, his pardon for such "effrontery" in advance. The truth is that all Rossini and his librettist did was to call their opera "Almaviva, ossia l'Inutile Precauzione" and, to explain

### Was Rossini's Apology to Paisiello for "Barber" a Reality?

that their title (rather than "The Barber of Seville") was chosen out of respect to the older master's achievement. This, and a few facts concerning some alterations in Beaumarchais's play, were as far as the whole thing went. And, for that matter, other men had composed "Barbers." Isouard produced one in Malta as early as 1796 while Morlacchi, Weber's Italian rival in Dresden, turned out an operatic version of the Beaumarchais comedy almost simultaneously with Rossini. Neither of them thought it necessary to placate Paisiello.

The legend of Rossini's pranks in "Il Signor Bruschino" relates how, to get even with one Cera, the manager of the San Mosé Theater in Venice who had saddled him with a particularly villainous libretto, the young musician filled his score with all sorts of nonsense, such as unsingable low tones for the soprano, impossible fioriture for the bass, a lengthy funeral march in a comic situation and much else of the kind, including a passage in which the violins tap their bows against the music stands. It seems never to have occurred to historians to question these fables till at a comparatively recent date there were some revivals of the work—one of them, incidentally, at the Metropolitan Opera House.

**T**HEN it developed that the time-honored fiction was just so much moonshine. Not only were there no "impossible fioriture" for the bass or "unsingable" low tones for the soprano but the funeral march in question was short, not long, and it was wholly parodistic in its purpose. The violin bows did indeed strike the music racks, but their use was merely a rhythmic fancy and one that modern composers would be the first to appreciate.

The tenor who concludes "Celeste Aida" on a stentorian B flat is not singing Verdi. He is singing a legend or, if you prefer, a "tradition." Who created this legend in the first place? Certainly not Verdi or he would not have written what he did, which is the exact opposite of the legend in question. Indeed, if he could hear what he might hear and if he really meant what he put on paper, there is every reason to believe he would box the tenor's ears.

I am uncertain what singer originated the practice of ending "Un trono vicino al sol" with a B flat that might have been shot from

the mouth of a cannon. It must have happened well before my time, for I do not recall a Radames anywhere who ever dreamed of doing the thing differently. No doubt it is "surer fire" than Verdi's way, not to say considerably easier. If you take the trouble to look at the music of the close of Radames's ecstatic romanza you will observe it is marked with a swooning pianissimo in several degrees of softness. There is one nuance designated by four "p's" and following it, one indicated by three (personally, I have never quite understood just how much softer a pianissimo marked "pppp" is than one marked "ppp"—but let that pass!) The high B flat in question is not only stamped "pp" but carries the additional instruction "morendo"—"dying away."

**N**OW what, I wonder, would happen, were Radames to reduce his dynamics at this point the way Verdi explicitly asked him to do, instead of increasing steam? Apart from the fact that he might find the going a good deal harder (since it is one story to win an audience with a bellow and quite another to do it with a whisper) his public might imagine it was not getting its money's worth—just as it would probably consider a Manrico, in "Trovatore," unequal to his job if he sang "Di quella pira" without a high C or a Gilda, in "Rigoletto," a fizzle if she left the stage after "Caro Nome" without ending her rapturous trill on a high E. Yet here again we have to do with legend, not with the composer. For Verdi never wrote a high C in "Di quella pira" (or, for that matter, in any of Manrico's music) and he never indicated on paper that he wanted Gilda to soar to high E. It may have been the great Mario (or Tamberlik) who discovered that "Di quella pira" could excite people more with a top C than without it; or any one of ten thousand Gildas who successfully experimented with the E in alt. In any case, it was not Verdi, any more than it was he who outfitted "La Donna e mobile" with a cadenza which no tenor would ever risk his stellar reputation by omitting.

### What Was the Origin of the High Notes in Verdi's Arias?

**T**O change composers for a moment, let me allude in passing to "Carmen." It would be a venturesome Micaela, for instance, who would dare to sing her air "Je dis que rien ne m'épouvante" without a B flat at the end. A Metropolitan audience would be sure to damn her with faint applause almost irrespective of how she had sung the rest of the air. Yet Bizet never wrote this note. It does not appear in the score and no Micaela at the Paris Opéra Comique ever sings it.

How much verity is there in that old, old tale of the disastrous "Carmen" premiere? So much that not even certain of the artists who took part in the performance, let alone a number of otherwise reliable witnesses, could agree on various fundamental points a full 25 years later. In any case, if "Carmen" was not a howling success from the start it was by no means an abysmal failure. If it had been, the opera would scarcely have achieved the 30 odd hearings inside of a few months that it did.

(Continued on page 34)





NBC photo

# STOKOWSKI

- *Discusses Aims and Plans for City Center*
- *Seeks Broader Basis for Musical Culture*
- *Envisions Government Support*

By

FRANCES QUAINANCE EATON

TO create at the New York City Center an inspirational focal point and a model for future art centers, and the spirit of a new and greater democracy to come, is the vision of those men and women who are working closely with the center, according to Leopold Stokowski, who has donated his services to the center for the duration of the war. The noted conductor, in announcing some of the specific plans for the remainder of the season, also discussed the broader concept of the center as an eventual home for all the arts, and as an example of the kind of practical idealism which can flourish now and which should obtain when there is a wider base for musical culture possibly to come through government sponsorship.

Immediate events under his direction will be the concerts of the New York City Symphony which have already been successfully launched, a series of concerts for students to begin after Christmas, a Christmas festival for and by children and the production of two contemporary operas.

## Special Students' Concerts

"We are going to schools, colleges, universities, vocational schools and orphanages for audiences for our special students' concerts," said Mr. Stokowski. "They will be still more informal than our regular symphony series. I shall discuss certain passages in the works to be played, have these passages played, explain the ideas of structure, orchestration and development, not academically but simply, and then let the music speak for itself. Soloists will be chosen from among young talented Americans of the students' age range—15 to 25, and music of young American composers as well as of the great masters will be played.

"Students will participate in many other ways. They will write program notes as a project in English composition classes and design the program cover and posters to be displayed outside the

theater and in the foyer as projects in their art classes. They will also assist in the distribution of tickets.

"At the last student event, several of the best student orchestras will give the concert. Each will play a work under its own conductor and all will then join in one work to be selected, which I shall conduct."

Beginning this Christmas, it is the hope of Mr. Stokowski to give an annual holiday festival for children. This year, there will be one performance two days before Christmas Eve, and two performances on Christmas Eve, the second to begin at 11:20 and end at midnight, when Christmas bells will be heard. The birth of Christ will be depicted in costume on the stage by children in pantomime, while the orchestra plays in the pit and at the sides and up steps to the stage, forming a frame, will be ranged the Collegiate Chorale, whose conductor is Robert Shaw. Music from Bach's "Christmas Oratorio" and Yule folk music from all over the world will be used for this presentation. Behind the stage will be a transparent screen, on which will be thrown projections by a noted projectionist, Sondheimer, with designs and costumes by Robert Edmund Jones. Other collaborators will be Anita Zahn, a former Duncan pupil, and Helen Parkhurst, founder of the Dalton School.

"It is fundamental with us," Mr. Stokowski declared, "not to have 'specialists', but to work as comrades together on the entire presentation. I am interested in the music, but so are Mr. Jones and the others, and I am concerned with the staging and all the other elements of the production. So we shall not have 'credit lines', but shall simply call ourselves collaborators in the whole conception of the production."

One of the two operas planned under Mr. Stokowski's leadership is William Grant Still's "Troubled Island", based on Haitian history, to a libretto by the poet Langston Hughes, to be given in February with an all-Negro cast. Mr. Sto-

kowski considers Still and Hughes two of America's greatest Negro artists. Darius Milhaud's "Bolivar" is the other, and Mr. Stokowski plans to take it to Mexico and then to Bolivar's native country, Bolivia, for performances after these in the City Center.

The symphony concerts are divided into Fall and Winter series, and the Tuesday evening concerts at 6 will continue at that hour as long as it seems a convenient hour to the audiences.

"Out of the many letters I have received about these events," said the conductor, "not one has expressed a complaint against the hour. They tell me that although they may have to hurry—in some cases from lower Brooklyn, the Upper Bronx and even from New Jersey and Philadelphia—their evenings are still left free, and they relax completely from their tiredness in enjoyment of the music.

"From these and the Monday evening concerts, I have felt a wave of friendliness from the audience which I have never experienced before. There is an atmosphere of happiness and informality which seems to me unique. These music lovers come solely for the music; they express their enthusiasm by their spontaneous applause—even between movements of symphonies—and they don't rush away immediately afterwards. I believe that the reason for this is that they understand we are trying to build an institution devoted to culture, without any self-seeking, and with the object of making music for everyone, with no exception. This spirit will increase as we go on. It will take time to reach our ideal, the conception is so great, but every concert is a step forward.

## Towards Democratic Ideal

"One of our aims is gradually to bring together a group of artists with ideas, to work out plans together and act on them. New York has become the greatest metropolis in the world, and we have here artists from everywhere. We shall welcome art from every part of the world and from every time, with due regard for native expression but without chauvinism, and for contemporary works without neglecting the spirit of the universality of art.

"The real meaning of this war is another great step towards the democratic ideal. The period of Washington, Jefferson, Paine and Hamilton was an expression of simple, brotherly democratic feeling between people later reflected in every kind of art. Quite soon we

shall feel that again. Art used to be for the privileged few—in the times of the Medicis, the 18th century in France and recently in New York, for example—but now is coming an entirely different conception. Art will be for every man, rich or poor, with no racial or other barriers. We are looking forward to that day at City Center.

"And because New York is a leader, others will look towards our experiment for results.

## Spirit First; Dollars Follow

"As for the practical side of such a venture, it must be remembered that City Center is not relying on city funds for its life. It is self-supporting. I believe that if the spirit to achieve such an institution is present and strong, the where-withal will be found.

"Government sponsorship of some type will be forthcoming in the future, I am convinced. Whether it is federal, state or city or a combination of these, it will eventually be a part of our artistic life, as it has been in so many European countries. We should have here a National Conservatory, similar to that of France, which so notably assisted men like Debussy at every step of their careers. To unify teachers and artists brings real power.

"We should also have state supported orchestras, operas, ballets and theaters. They will come, as the City Center has materialized under the force of a great idea. In my book, 'Music for All of Us', I envisioned just such organization as City Center before it was created. It was an ideal. Therefore I accepted immediately Mayor LaGuardia's invitation to help build a center which should one day embrace all the arts. We concentrate on music and the drama at present, but one day, because I think all arts come from the same source and are an expression of what we find beautiful, thrilling, terrifying or inspiring in life, I hope that New York's City Center, and others like it all over the country, will be true representatives of our national and universal culture."

## Florence Opera Reopens

The opening of the opera in liberated Florence was celebrated on Oct. 29 in the Teatro Verdi with a performance of Verdi's "Falstaff", under the baton of Tullio Serafin, formerly conductor at the Metropolitan Opera House in New York, according to a dispatch to the Office of War Information. The opera houses in Naples and Rome have been reestablished since their liberation several months ago.

# MEET THE COMPOSER:

## (11) Randall Thompson

In Congenial Jeffersonian Surroundings,  
He Practices Congenial Art

By JAY WALZ

**T**HOMAS JEFFERSON, who had a way with a violin, did not overlook music when laying out his plans for the University of Virginia. The school, he said, should have a professor of music who would be "a good practical performer on more than one instrument, and well versed in orchestral performance and the science of composition."

In selecting Randall Thompson to take charge of the division of music in 1941, the present administration seems to have picked the man the university's founding father was looking for. This was impressively demonstrated on April 13, 1943, the 200th anniversary of Jefferson's birth, when the Music Division climaxed a Founder's Day concert with a choral work, "The Testament of Freedom," the composition of its "professor of music," who was a good enough "practical performer" to participate at the piano.

### Fills Jefferson's Requirements

Thompson is an able pianist and organist who can also sing. He is an orchestral expert and a composer of national reputation. Thus, he fills Jefferson's bill easily. Moreover, there is an affinity between Thompson's work and Jeffersonian principles in art and living that makes the present locale of this contemporary composer's operations felicitous, not only for the University of Virginia, but also for the whole country. Thompson shares Jefferson's interest in classic form. Thompson's music, like Jefferson's architecture, is ever seeking simplicity within that form, and achieves, in the view of the composer, a real freedom only when this simplicity of design and structure is present in a very high degree. Just as Jefferson helped create a democratic government for all the people, so Thompson writes music he hopes will be performed

and enjoyed the length and breadth of the land.

Such similarities stand out noticeably in Charlottesville, Va., where his home townsmen still speak of the Sage of Monticello as if he had just stepped through the door ahead. And Randall Thompson, after only three years of association, hero-worships the guy like a native. In preparation for the bicentennial, he spent a winter digging through Jefferson's writings and utterances to find the most effective extracts for his projected "Testament of Freedom." On the first page of the completed manuscript the composer could not resist pointing up the fact of the collaboration. The name "Randall Thompson" appears on the right hand side of the page, and on the left that of "Th. Jefferson" is written in a script that favors the familiar signature of the author of the Declaration of Independence. "That comes from being immersed in the man," comments Thompson on this resemblance.

While the spell of Jefferson upon Thompson is real, and comparisons between the work of the two men are natural, it does not follow that the composer changed suddenly either as man or artist when he appeared on the hallowed grounds three years ago. His ideas about his place in American music were well matured before he arrived. They had been developed by experience and background as broad as the continent, plus that acquired by a three-years' stay in Rome.

### Portraits Early Incentive

Thompson was born April 21, 1899, in New York City. He was brought up in Lawrenceville, N. J., where his father, Daniel Varney Thompson, taught English in the well-known prep school there. The elder Thompson's competent singing voice and his wife's ability at the piano made for musical evenings in their household. Randall's father thought everyone should

At Work  
in His  
Hill-top  
Retreat



Spradling photo

sing, and his mother felt pretty much the same way about playing the piano. But Randall was content to join in occasionally on the Schubert sessions, and no one pressed him further until he was nearly ten and his mother sent him to a piano teacher.

This first point of contact with the outside musical world failed to spark the young musician-to-be's career except as it may have been inspired later by the possession of a series of portraits of the great composers. Randall's teacher offered one of these pictures each week as a reward for practicing. Randall limited his practice largely to the devices of Yankee shrewdness that enabled him to collect a Bach, a Mozart, or a Liszt each week without slaving at the keyboard. When the series ran out his incentive was gone and the lessons were dropped. "It definitely wasn't a go," he recalls.

### Music Brought up the Hill

He didn't learn to read music until a year or two later when it literally came to him three miles up the mountain side of backwoods Maine. The family was summering up there, and one day Randall looked out of the cottage to see a team of horses and a wagon carrying his father and an old-fashioned square piano he had picked up at an auction.

Randall was immediately engrossed in the mechanism of the magnificent instrument. This fascination together with the ability of the Thompson cook to play out of the family hymnal as skilfully as she whipped up griddle cakes brought about a turning point in the boy's life. Before the summer was out this helpful native of the Maine words had converted Randall Thompson to the cause of music. He came back to school that fall able to play "Jesus, Lover of My Soul," and possessed of a strange new desire to compose more selections like it.

At Lawrenceville that year Randall, stimulated by his newly found skill, fell under the spell of Francis Schuyler Van Dyck, the mathematics teacher who was also a gifted musician and who played the chapel organ. Randall learned the works of Bach, Widor, Vierne and other composers for organ looking over Van Dyck's shoulder as he played. "He let me turn his pages,"

Thompson recalls the experience with veneration.

At 15 Randall had been schooled by Van Dyck to play for morning chapel, and when later in the year the organist-teacher took sick suddenly and died, young Thompson was given the position with a stipend of \$50 a year.

While it had been customary for generations of Thompson boys to go to Amherst, Randall after his graduation from Lawrenceville had made up his mind to go to Harvard "to get more music". By this time he had fulfilled his first ambition by writing a few hymns, one of which had been chosen as bacca-laureate hymn for his class. He had also composed a piano suite which he now recalls only vaguely, but the memory is important because writing it helped shape his decision to be a composer. He told his mother what he intended to do. Music enthusiast that she was she reacted in the time-honored fashion of musicians' parents. "All right," she said, "but what will you do for a living?"

At Harvard Randall got to work seriously under the direction of Dr. Archibald T. Davidson, Edward Burlingame Hill, Walter R. Spalding, Edward Ballantine, and others in the music school. He developed rapidly as a composer, writing several songs, a suite for violin and piano and movements for both a quintet and a septet.

### Sessions to Bloch

One of the important developments of Thompson's attendance at Harvard grew out of his friendship with his contemporary, Roger Sessions. Sessions was a great admirer of Ernest Bloch and urged Randall to go to New York and study with him. "I stood in some awe of Sessions, and I knew Sessions stood in awe of Bloch", Thompson recalls, "So while I was sure it was the thing for me to do, I was scared to death of facing Bloch and asking him if he would teach me".

Thompson steeled himself for the interview and still wasn't prepared for the deflation of ego he suffered when the encounter took place in the fall of 1920 after his Harvard graduation. Ushered into the master's presence, the would-be pupil told what he wanted. Bloch sur-

(Continued on page 25)



Eating a Frugal  
Lunch—Self-Pre-  
pared — on the  
Porch of His  
Studio, with the  
Broad Vista of  
the Blue Ridge  
Mountains  
Around Him

Spradling photo



# MEPHISTO'S MUSINGS

Dear Musical America:

Being curious as to just which Army call was used as the main theme of Walter Piston's recently aired "Fugue on a Victory Tune"—the program notes refrained from giving any such specific information, as is so often the case—I had my assistant do a bit of research to discover its source. After much futile dialing he finally was connected with an Army office that agreed to assist. The call was first whistled then hummed and finally sung a la trumpet (tum ta ta da) over the telephone to a bewildered, but helpful officer. Asking for time out, the officer departed to check his files for Field calls, being vaguely suspicious that the theme in question might belong to that category. The files were of little help. Brother officers were put on the wire to listen to a weedy, tenorish rendition of the music and remained stumped. One ventured the comment that if it could be sung for him just twice in succession without changed intervals, he might be able to get ahold of Colonel So-and-so who was a whiz at Army calls and thereby solve the problem. Such a project was beyond the ability of my assistant and the parley was temporarily called off after the Army had promised to check further and call me back. A few minutes later they did call back inquiring, "You didn't mean this, did you?", and obliged with a perfectly correct vocal performance of the "Adjutant's Call" which *was* used as the theme of the issue. . . . Come to think of it, it might have been much less trouble to have contacted Mr. Piston himself.

Chief Warrant Officer Raphael Gaber, I read in the Philadelphia Record, is disillusioned about Italian opera. Not so much with Italian opera in this country as with Italian opera in Italy. The warrant officer is an opera singer himself, but he appears not to have succumbed to disillusionment till he went with the Armed Forces to Italy. "All my life", he confesses, "I believed the Italians treated the opera with reverence, spoke of it in whispers and rehearsed for weeks. But when they put on an opera, what happens? They assemble the

cast a few days before the performance, rehearse the chorus in the morning, go on a picnic in the afternoon and then present a show in the evening. . . . Even the maestro made no effort to rehearse with the musicians. He went off on a private jaunt in the afternoon before the performance. I myself rehearsed only five times with the leading lady (in 'Traviata') who apparently wasn't worried about anything except her hair-do."

Well, of course there are Italian performances and Italian performances. It so happens that Warrant Officer Gaber is referring to a representation in a provincial theater "in a middle-sized Adriatic coastal city". If he went to the Scala, the Costanzi or one of the other outstanding houses of the peninsula he would have had less cause for disillusionment. There a good performance is listened to with the utmost devotion and enthusiasm. Woe to the singer who makes even an infinitesimal slip, so well do these Italians know their favorite operas!

As for having only five rehearsals—just *how many* does the Warrant Officer imagine the average repertoire opera receives here at home?

It looks as if my pleas for placing on programs the hour a performance ends as well as the time it begins were bearing fruit! I see that the annotations of the New York Philharmonic-Symphony have latterly placed at the foot of the first page: "This concert will end at approximately 10.20 p.m." (or some other hour, as the case may be). It has also been brought to my attention that the Boston Symphony did the same thing even earlier. This is all to the good and it obviates the need of all these frenzied questionings of ushers, porters and doormen by people who have trains to catch or who want to know when to order their chauffeurs to come and take them home. Now let us see how long it will take the Metropolitan Opera House to adopt this sensible custom, long current in Europe.

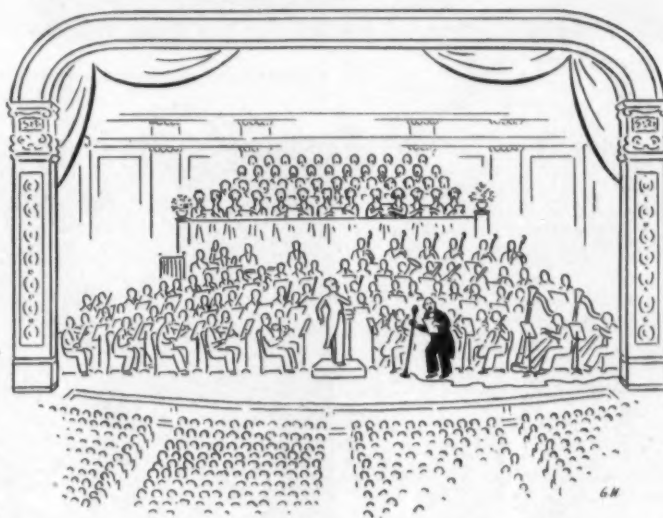
Further evidence that music is just as vital at the front as it is at home recently came to light in the little Dutch mining town of Heerlen, in Limburg province, which American troops have liberated. The people were so grateful to the soldiers that they wanted to give them some sort of present, but they found that the troops had just about everything they could use. They were at a loss until a young man discovered that one of the Army Bands had no bass viol or guitar. Immediately the townsfolk organized a house to house canvas and on the next Sunday the instruments were officially presented to the American army as a token of gratitude at a ceremony attended by the entire population.

Leo Slezak, the great jokesmith of opera, has repeatedly been fined for some of the funny things he has at one time or another said and done on the stage, thereby imperiling the composure of his colleagues—particularly the ladies. He once was mulcted for the sum of \$50 at the Metropolitan for making a

grimace in the Triumph scene of "Aida" which all but sent a few dozen chorus girls into convulsions. Now it appears that Slezak has been fined again, to the tune of 100,000 Nazi marks, not, indeed, for any jape of his, but because his son, Walter Slezak, appeared in the Hollywood anti-Nazi film, "Lifeboat". Somehow I cannot believe that Leo paid as cheerfully as he did long ago in New York.

rangement of the Waltzes from "Die Fledermaus" in California recently, they got more than they bargained for. Hearing the music, which called it by name, a bat flew in from the wings and circled around the two performers for fully five minutes. Didn't get in their hair. . . . A woman, listening to the General Platoff Don Cossacks in New York City Center, remarked: "He looks awfully young

## SCHERZANDO SKETCHES No. 161 By George Hager



"We interrupt this program to bring you a special OPA bulletin on butter"

Anyhow, as he retired from opera long ago, I can only hope that he will avenge himself in a new humorous book.

Did you hear the plug that Jimmie Durante gave you on the radio a little while ago? It had absolutely nothing to do with your radio poll, but the genial gentleman of the nose called you by name and right loudly. I don't remember the exact script, but it went something like this (in a faint approximation of Jimmie's original use of our language):

"So there I was, sittin' in my boodwoir and in comes my butler and brings me the 'Philharmonic Noos', which I am eagerly awaitin'. There on the front page is the headline: MUSICAL AMERICA nominates me one of the t'ree greatest conductors in the woild!"

Whereupon he went into his famous song, "Toscanini, Stokowski and Me", and did it to a turn—a crisp turn. In other words he burned it up. I thought you'd like to know that the prince of pranks has come into your life, even if you didn't realize that you had come into his. Something new has been added. If Durante happens to see this, I wish he'd send me a copy of that song. I can't remember whether his pal and tormentor Umbriago, appears in it. It seems to me that Umbriago is needed in the music world. What an impresario he would be!

Offhand offerings—When the two-piano team, Bartlett and Robertson were playing Kovac's ar-

to be a general". She was quickly reprimanded by a male—probably husband or brother—who barked, "That's not General Platoff conducting. He's been dead a hundred years or more"! Kosturkoff was the youthful Cossack she referred to. Only a general in the general sense.

Who, besides Menuhin, is Yehudi? Well—that Puckish Hollywoodian, Walt Disney, has invented a cinematographic chameleon and given him that intriguing name. The movie-Yehudi is designed to teach the virtues of camouflage, the way photo-electric cells act and react, accuracy in gunnery, and what-not. One hopes that the results will equal in excellence the violin playing of the other Yehudi.

When the New York Chamber Orchestra under F. Charles Adler recently played Felix Guenther's pleasant "Schubertiana" medley the program contained a note stating that the Shepherd's melody from "Rosamunde" had been "discovered" by Mr. Guenther and was "completely unknown". Apart from the fact that Sir George Grove told long ago about having seen this piece in the shop of the Viennese publisher, Spina, anyone taking the trouble to look through the Schubert "Gesamtausgabe" can find it, big as life, by turning to No. 6 of the "Rosamunde" volume. Seek and ye shall find, cautions your

*Mephisto*



# New Detroit Symphony Is Acclaimed



The Reconstituted Orchestra of 110 Musicians

By SEYMOUR KAPETANSKY

DETROIT.

**A**REJUVENATED, revitalized Detroit Symphony Orchestra opened its 30th season in the Masonic Temple on Oct. 12 under the direction of Karl Krueger. The symphony, whose financial structure crumbled just after Pearl Harbor and was forced to cancel its 1942-43 season, owes the success of its impressive rebirth to the concerted efforts of civic-minded citizens of Detroit who refused to let it fall by the way-side—as so many other cultural organizations have done during the war.

The survival of the orchestra is also due in a large part to commercially sponsored Sunday concerts over the radio which enabled the symphony to retain a corps of members during the dark days that followed the cancellation of the 1942-43 season. This spark of life provided by the Sunday broadcasts sustained the orchestra until Detroiters could create a new and stable financial structure.

The Detroit Orchestra, Inc., was formed to supervise the Sunday broadcast series, over WWJ, and the faith of Detroit music-lovers was justified to a high degree when in August, 1943, Detroit industrial chemist Henry H. Reichhold stepped in as president of the corporation's Board of Trustees, and agreed to underwrite the 1943-44 season. With renewed enthusiasm in the newly-acquired executive and the even more newly-acquired conductor, Karl Krueger, from the Kansas City Philharmonic, the orchestra's manager, Raymond Hall, and others, made plans.

## On a Business Basis

A highly-successful 1943-44 season of 18 concerts followed, and led up to the expanded 1944-45 schedule by the enlarged orchestra, under Mr. Krueger, whose contract has been renewed. Mr. Reichhold, who is sponsoring the half-hour broadcasts of the Saturday evening concerts, has declared the symphony can reach a paying basis if it is merchandised in the same business-like manner other worthwhile commodities are exploited. That attitude has won the support of many Detroit firms, who, besides buying space in the orchestra's program guides, are purchasing blocks of tickets for free distribution among members of the armed forces.

So the Detroit Symphony Orchestra, operated by the Detroit Orchestra, Inc., with strong backing by Detroit business, industry and the press, apparently is heading for a harmonious relationship between expansion and finances, with good music now reaching the ears of more Detroiters than ever before.

An expansion of personnel was also an important consideration in the or-



Henry H. Reinhold

chestra's plans. How successful they were was clearly evident in the initial concerts given this season by the organization.

## Gingold New Concertmaster

First among the newcomers is Josef Gingold, formerly with the NBC Symphony, and now concert master of the Detroit group. Mr. Gingold was born in Russian Poland 35 years ago, and took up the study of violin at the age of three. At the end of World War I, he moved with his family to this country. Later, he returned to Europe, studied under Eugene Ysaye, the great Belgian fiddler, and while still under 20, toured the continent. Shortly after his return to the United States, he became affiliated with the NBC Symphony, and came from there to Detroit. He is married to the former Gladys Anderson of Spokane, and has a five-year-old son.

Marked improvement in the brass section may be traced to the 26-year-old first trumpeter, James Tamburini, who also comes to Detroit from the NBC Symphony, and to trombonist Robert Jones, who assumes the first-desk position after a tenure with the Kansas City Philharmonic, where Mr. Krueger conducted before assuming his duties in the Motor City.

Still another new and vital appointment is that of Valter Poole as assistant conductor to Mr. Krueger. Poole has been a member of the viola section for 18 seasons, and has had wide conducting experience. He has been musical director of the Y.M.C.A. Association Symphony the W.P.A. Michigan Symphony and the Edison Concert Orchestra.

A capacity house of nearly 5,000 persons applauded the first program of this season played by the 110-man orchestra—the largest in the United States. The program included Brahms's Symphony No. 3, Strauss's "Don Juan", the Gagliarda and Villanella from Respighi's "Old Dances and Airs for the Lute" and Ravel's

Second Suite from "Daphnis and Chloe".

Following the concert, Mr. Krueger made a short curtain speech in which he welcomed his audience's appreciation, and promised to make the symphony responsive to Detroit's own needs, without regard to techniques borrowed from other American orchestras. Their music, he declared, "is organized on the basis of 19th Century Europe." Mr. Krueger, in addition, asserted, "The important thing is not to make men more artistic but to make art more human."

At the second concert of the 20-performance Thursday evening series, Mr. Gingold gave his first solo for a Detroit audience when he handled the violin line of Lalo's colorful "Spanish Symphony for Violin and Orchestra", on Oct. 19. His technique and tone delighted his hearers. The same concert featured the first Detroit performance of Bizet's youthful Symphony in C major, with its charming echoes of Schubert and Beethoven. Ravel's reverent "Tombeau de Couperin" also was included. The program ended with Tchaikovsky's symphonic poem, "Francesca da Rimini".

The first of 20 Saturday evening concerts, Oct. 21, also spotlighted Mr. Gingold, whose sympathetic solo line in the Chausson "Poeme for Violin and Orchestra" won acclaim. Brahms's Symphony No. 1 led the purely orchestral end of the program, and part of this was broadcast over the Mutual Network, first of a one-year half-hour broadcast series of the Saturday subscription symphonies. Ravel's Second Suite from "Daphnis and Chloe", particularly choice when done by the Detroit under Krueger, ended the evening.

Just after intermission, Olin Downes, music critic of the New York Times, spoke on the "Art Amateur in the United States."

## Other Series Listed

The symphony, besides its two-score Thursday and Saturday evening concerts, lists a 16-program Saturday morning series for youthful listeners of school-age, and a post-season schedule of four concerts, a Beethoven-Brahms-Mozart-Festival. Soloists for the special series include Robert Casadesus, Zino Francescatti, Carl Friedberg and Artur Schnabel.

In addition, the orchestra under Mr. Krueger will appear in New York's Carnegie Hall Jan. 20, with Marjorie Lawrence as soloist. Before that, there will be a concert for the benefit of War Bond Sales the last Tuesday in November or the first Tuesday of the following month. Soloists then will be Bidu Sayao and Ezio Pinza.

Soloists for the Thursday or Saturday programs or both include Kreisler, Arrau, Glenn, Heifetz, Elman, Kipnis, Serkin, Petri, Casadesus, Hof-



Karl Krueger

mann, Maynor, Jeanette MacDonald, Larry Adler and Hurok's Ballet Theatre.

The first Young People's Concert was played Oct. 21, with pianist Yvonne Fossenkemper, daughter of the symphony's first-desk clarinetist, as soloist in Mozart's Concertino in C major. Mr. Krueger conducted the accompaniment, while Mr. Poole assumed the podium to lead performances of Prokofiev's "Peter and the Wolf", Mendelssohn's "Fingal's Cave Overture" and Saint-Saëns's "French Military March". Hale Phares of the flute section served as narrator for the Prokofiev work.

## Texas Symphony Reaches Majority

### Phenomenal Growth in Six Seasons Is Record-Breaking Achievement

SAN ANTONIO, TEX.—Jumping in six seasons from four to forty concerts, and from a shoestring beginning to a current budget of \$175,000, the San Antonio Symphony Orchestra this fall announces itself as one of the nation's 20 major symphonic organizations. Ten subscription concerts featuring guest artists, four grand opera performances, five special concerts, four children's concerts, five or more concerts on tour and twelve free programs for service men and women of this military center are on the season's prospectus.

The feat has been accomplished by Max Reiter, permanent conductor, and the San Antonio Symphony Society which raised \$65,000 from public contribution to supplement full-house ticket sales in the 6,000-seat Municipal auditorium. During the 1943-44 season, a total of 103,000 persons attended the 32 concerts.

### Soloists Listed

Guest artists for this year's subscription series will be Zino Francescatti, Helen Traubel, Rudolf Serkin, Jascha Heifetz, Jan Peerce, Risé Stevens, Gladys Swarthout, William Kapell, James Melton and the Platoff Don Cossack Chorus. Alec Templeton, José Iturbi and Larry Adler will appear on special concerts.

The cast from the Metropolitan Opera, to present the four opera performances of the season includes Grace Moore, Nino Martini, Igor Gorin, John Brownlee, Lorenzo Alvary, Florence Kirk, Walter Cassel and Frederick Jagel.

**FOR SALE**—A set of four volumes of Verdi's Collection of Grand Opera. Leather bound. Hand blocked illustrations. Dated 1899. London, England. Write B. A. Miller, 1856 So. Freedom, Alliance, Ohio.





Alexander Sved Kurt Baum  
IN "CARMEN"

(Continued from page 3)

background, gave pictorial value to the performance.

Bidu Sayao appeared as Violetta in Verdi's opera, "La Traviata", on Oct. 18, with Nino Martini as Alfredo, and Robert Weede, the elder Germont. Miss Sayao's interpretation had sincerity and she managed the florid music of the first act with scintillant ease. Her costuming of the part was in fine taste.

Mr. Martini sang with requisite warmth and gave a believable account of the role. Mr. Weede's singing of "Di Provenza" had well-rounded tone and depth. Other roles taken by Inge Manski, Wilfred Engelman, Henry Cordy, Ola Moser and Alexander Kulpack, succeeded in making a smooth performance. Mr. Cleva was the conductor, giving much vitality to the score. The chorus shared in the evening's success by singing with engaging freshness.

Puccini's opera, "La Bohème", was given Oct. 20 with Marjory Hess as Mimi, and Nino Martini as Rudolph.



Marjorie Hess Doris Doe

## Chicago Opera Re-opens



Bidu Sayao Nino Martini Robert Weede Mario Berini  
IN "TRAVIATA" PERFORMANCES

Miss Hess, a Chicago girl with a fine voice, made her debut on this occasion. She needs a little more stage experience. Otherwise the performance was in excellent hands, Richard Bonelli, as Marcello; Virgilio Lazzari, as Colline, and Wilfred Engelman, Schaunard. The veteran Vittorio Trevisan gave his inimitable interpretations of both Alcindoro and Benoit, with his usual deft touches of characterization. Christina Carroll was an exuberant Musetta, singing and acting the part with surprising aptitude. Mr. Martini gave a vivid interpretation as Rudolph, and he carried the burden of the performance with jaunty ease. Mr. Cleva gave the artists fine support and the orchestra gave added

colorful texture without being obtrusive at any time.

Verdi's opera, "Aida," was given Oct. 21, with Zinka Milanov in the name part. Miss Milanov's singing was surpassingly beautiful and she had never been heard here before to better advantage. Kerstin Thorborg was an excellent Amneris, regal in bearing and opulent of tone. Kurt Baum, recovered somewhat from his cold, sang well as Radames, and Alexander Sved was a forceful Amonasro. Nicolo Moscona was an imposing High Priest. Miss Manski sang the Priestess extremely well. The chorus was in fine voice.

On Saturday evening "Die Walküre", had Helen Traubel as its



Helen Traubel Astrid Varnay Herbert Janssen Emery Darcy  
PRINCIPALS IN THREE OPERAS



Lothar Wallerstein Edwin McArthur  
AT HELM FOR "WALKÜRE"

Brünnhilde, with her usually compelling voice and manner. Astrid Varnay, in her first appearance, was a fine Sieglinde, of ample voice and dramatic skill to do the part justice. Emery Darcy was especially good as Siegmund, and his slowness of figure enhanced the convincing sincerity of his interpretation. Kerstin Thorborg was dramatically effective as Fricka, and Herbert Janssen gave the role of Wotan due authority and vocal splendor. The Valkyries were sung by Selma Kaye, Alma Bayle, Inge Manski, Ruth Heiser, Maurine Parzybak, Ola Moser, Doris Doe and Elizabeth Brown. Edwin McArthur conducted with inspiring skill and kept the performance moving effectively. Lothar Wallerstein was the stage director.

"La Traviata" was repeated on Oct. 23, the only cast change being that of Alfredo, sung by Mario Berini, who made an excellent impression.



Zinka Milanov Kerstin Thorborg

## Metropolitan Signs Five Singers

Palmer, Hober, Tucker, Gynrod and Whitfield Join Association

Five additional new artists have been signed by the Metropolitan Opera since Oct. 9.

The women engaged are: Jeanne Palmer, soprano, who was born in New York City, and has sung with the Philharmonic-Symphony Orchestra at Lewisohn Stadium, the Philadelphia Orchestra when it presented "The Invisible City of Kitezh" for the first time in America, and the Detroit Symphony's Italian performance of "The Dybbuk"; and Beal Hober, soprano, was also born in New York City. She has sung with the New York Philharmonic-Symphony, Boston, Philadelphia, Rochester, Detroit, Chicago, Montreal and Toronto orchestras. She has also appeared in recitals at Carnegie and Town Hall in New York, and in Boston.

The new men include: Richard Tucker, tenor, another New Yorker. He has appeared as a soloist at many Town Hall concerts during the last four years. Frederic Gynrod, bari-

tone, was born in Mexico City of German parents. He was a member of the Vienna State Opera, and appeared in concert and opera throughout Europe. He came to the United States in 1939.

Philip Whitfield, basso, was born in Richmond, Virginia. He has sung with the Philadelphia La Scala, Columbia and Canadian Opera Companies.

### Prospectus Issued

From the prospectus recently issued, a number of names are absent, some of the singers having forsaken grand opera for operetta and others to devote their activities elsewhere. Those now singing in lighter musical productions are Annamary Dickey, soprano; Irra Petina, mezzo-soprano and Lansing Hatfield and John Gurney, basses. The names of Hilda Burke and Marie Wilkins do not appear, nor those of Mary Van Kirk, mezzo-soprano; Richard Crooks and John Dudley, tenors; Wilfred Engelman and John Charles Thomas, baritones. Karin Branzell, contralto, resigned at the end of last season to devote her time to teaching. Simone Mantia, orchestra manager, has been replaced by John Mundy.

Lily Pons will not make her usual appearances this season as she will devote her time to war work for fifteen weeks beginning Dec. 9.

## Opera Regales Detroit Audiences

Philadelphia La Scala Company Appears in a Week of Repertoire

DETROIT, MICH.—Music-lovers here were offered a variety of fare during the early weeks of autumn, with operatic attractions predominating. From Sept. 27 to Oct. 3, the Philadelphia La Scala Opera held the stage at Masonic Temple. "Tosca", "Carmen", "Lucia di Lammermoor", "Il Trovatore", "La Traviata", "La Forza del Destino" and "Aida" were given. The series wound up Oct. 3, with "Cavalleria Rusticana" and "Pagliacci". The singing roster included Bruna Castagna, Giovanni Martinelli, Paul Dennis, Wilfred Engelman, Nino Martini, Armand Tokatyan, Alexander Sved, Carlo Morelli and Grace Moore.

Another "Carmen", this one sung in English by the Columbia Opera Company, was given for one week beginning Oct. 16. Herman Adler conducted the orchestra and among the singers were Mona Paulee, Regina Resnik, Enya Gonzalez and Donald

Dickson. Earlier, for two weeks beginning October 1, the Cass Theatre offered "The Student Prince". Alexander Gray sang the title role.

The Polish National opera, "Hal-ka", by Stanislaw Moniuszko, occupied the Masonic Temple stage Oct. 22. The Polonia Opera Company, supervised by Louis Kowalski and under the musical direction of Walter Grigaitis, was featured. A chorus of 90 and an orchestra of 40 supported the soloists, who included Ladis Kie-pura, Marja Sokil, Vladimir Elin, Stanislaw Varva and Valerie Glo-wacka.

SEYMOUR KAPETANSKY

## Baltimore Hails Delayed "Carmen"

BALTIMORE—A capacity audience waited on Oct. 7 at the Lyric for the Columbia Concerts "Carmen" in English, but a mis-routed train carrying scenery, costumes and props compelled Eugene Martinet, director of the Baltimore Civic Opera, which was sponsoring the performance, to ask this huge audience to come the next night. With good grace, they returned on Sunday evening and were repaid by the spirited presentation given by the singers. Mona Paulee was the Carmen, Donald Dickson the Escamillo and Edward Kane the Don Jose. Herman Adler conducted briskly. F.B.



# CONCERTS *in New York*



Dorothy Kirsten



Robert Casadesu

PHILHARMONIC SOLOISTS

## ORCHESTRAS

### Rodzinski Repeats Shostakovich's Eighth

New York Philharmonic - Symphony, Artur Rodzinski, conductor. Carnegie Hall, Oct. 12, evening:

Symphony in B minor, No. 2, Op. 5  
Borodin  
Symphony No. 8, Op. 65...Shostakovich

Rarely has the Philharmonic-Symphony sounded as magnificently as in the performance of Shostakovich's Eighth Symphony at this concert. Mr. Rodzinski's superb grasp of the work dissolved many of the reservations which had arisen in the listener's mind at its first performance last season. His tempi were brisker, but never hurried, and he kept the music at such a pitch of intensity that one scarcely sensed its long-windedness.

The Eighth, like Tolstoy's "War and Peace," is a vast canvas and it cannot be judged by isolated details. The overarching darkness and void of the first movement is as mighty as Tolstoy's descriptions of Russian landscape. Its length is an essential part of the composer's emotional design. The two marches, witty, savage, diabolical, reflect the vibrations of machines and the mass movements of modern life. One will not soon forget the splendor of the fortes, the brutal power which Mr. Rodzinski evoked in these passages; nor the magical serenity of that moment in the succeeding passacaglia when the horn enters, like a benediction. It would be easy for the final pastorello to come as an anti-climax, but Mr. Rodzinski never slackened his grip. From the purely physical aspect alone this performance was extraordinary. The climaxes had the screaming power of an aeroplane dive. But beyond and above all that was the emotional and intellectual satisfaction of a great interpretation of an unquestionably great musical work, all its faults of structure and style admitted. Borodin's once revolutionary Second Symphony made an agreeable prelude to the major business of the evening.

The Shostakovich was repeated and the "1812" overture played on Oct. 15.

### Menuhin Plays Mendelssohn

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Soloists, Yehudi Menuhin, violinist; Dorothy Kirsten, soprano. Carnegie Hall, Oct. 19, evening:

"Water Music" Suite....Handel-Harty  
Symphony No. 3.....William Schuman  
(First time by the Society)  
"Bachianas Brasileiras" No. 5 for 8  
Cellos and Soprano.....Villa-Lobos  
Dorothy Kirsten  
"Bachianas Brasileiras" No. 2: Toc-  
cata (Little Train of the Caipira)  
(First time by the Society)  
Concerto in E Minor.....Mendelssohn  
Yehudi Menuhin

This was a canny bit of program making, leading off with the suavities of Handel, the boisterous Schuman followed by the mellow cellos and sweet voice of Miss Kirsten, the amus-

Yehudi Menuhin,  
Who Returned  
from a Tour  
Overseas and  
Was Heard with  
the Philharmonic



ing little train toccata finishing the first half and the inevitable climax of the violinist's appearance. Mr. Menuhin was in excellent form after his strenuous European battlefront tour, and played the cherished concerto with great beauty of tone and an intensity of feeling which, perhaps, is more appropriate in the slow movement than in the other two. His bowing was firm yet elastic, and he fully realized the sparkle of the last allegro. Applause and cheers brought him back for several curtain calls.

A fervent reception was also Miss Kirsten's portion, not only because the Villa-Lobos piece, which she sang with such tenderness and charm, has its own persuasion, but also perhaps because of the welcome relief to many ears of its melodiousness after the strenuousness of Mr. Schuman's symphony. This work, one of the most respected in native literature, was welcomed into the orchestra's repertoire, and Mr. Schuman in person received warm appreciation from the audience for its healthy sonorities and sinewy substance. It was performed with the vitality which is inherent in its substance.

The program on the evening of Oct. 21 repeated the Handel, Schuman Villa-Lobos and Tchaikovsky works and added the first performance of Walter Piston's "Fugue on a Victory Tune". The latter is another of the 17 short works commissioned last year by the League of Composers in commemoration of some aspect of the war, and is one of the best of a generally unprepossessing lot. The principal subject is an Army bugle call, which we hope we are dubbing correctly "Adjutant's Call" (the program notes were uninformative, as usual, on this point). This, with other material, is woven into a brisk and, for a fugue, a bright and gay texture of polyphony.

Mr. Menuhin returned for the concert of Oct. 22, afternoon, and other items from the previous programs were repeated.

### New York Chamber Orchestra

An organization calling itself the New York Chamber Orchestra and composed of 40 members of the New York Philharmonic-Symphony gave the first of a series of three concerts under the direction of F. Charles Adler at the Town Hall on the evening of Oct. 25. Joseph Schuster, the distinguished cellist, was heard as soloist in Tartini's cello Concerto in D, the performance of which was announced as the first with orchestra in this country. The program, which was at least one number too long, also offered the so-called "Jena" Symphony, by some attributed to Beethoven; Hugo Wolf's "Italian Serenade", a Divertimento for wind and strings by Anis Fuleihan, a kind of medley of familiar and unfamiliar Schubert melodies assembled by Felix Guenther, and a "Dance Divertissement" in six movements by Joseph Wagner.

The concert was heard by a large and applauding audience. Mr. Adler, whose experience with the baton goes

(Continued on page 13)



Mischa Elman,  
Whose 109th  
Appearance in  
Carnegie Hall  
Was Feted

## RECITALS

### Miliza Korjus, Soprano (Debut)

Seldom has a New York debut been awaited with keener anticipation and seldom has that anticipation been more gratefully rewarded than at the first appearance here of Miliza Korjus, Polish coloratura, at Carnegie Hall on the evening of Oct. 22. A statuesque blonde of striking beauty, Miss Korjus is known in America only for the motion picture, "The Great Waltz", which she made several years ago, and for a few recordings and two recent radio broadcasts. She is well known in Europe, however, in both concert and opera, and latterly has been in Mexico and South America.

Miss Korjus is a coloratura in the grand manner, a vocal virtuoso, a true diva in the sense oldsters mean when they recall Patti or Tetrazzini. Her voice is as well trained as the body of a perfectly conditioned athlete, and it is equally as supple, co-ordinated and responsive. Her use of it is peculiarly objective. She deploys it impersonally and practices her technique upon it much as a pianist or a violinist does upon his instrument. Thus, in such classic coloratura repertoire as Mozart's "Alleluia", the Queen of the Night Aria from "The Magic Flute", the Bolero from "Sicilian Vespers" and the Mad Scene from "Lucia", she achieved breath-taking speed without loss of clarity or accuracy of pitch, great delicacy of phrasing and shading and impeccably controlled scale and arpeggio runs, appoggiaturas and trills.

Nothing, of course, is perfect. It is true that, while the voice has wide compass and the high, middle and low range are skillfully bridged and equally musical, certain tones around C, and above, in alt, have a tendency to "go white" in quality if sustained, and very high tones, like the E flat at the end of the "Lucia" aria, occasionally are off pitch when approached by a wide leap. One felt, however, that these flaws were accidental, rather than typical, and subject to heavy discount considering the over-all technique. It is also true that the objectivity of Miss Korjus's execution robs some of her work of emotional warmth and that she, therefore, was not so successful with such material as Liszt's "Komm' im Traum". Her best performances, inevitably, were of the airs mentioned before and in the Delibes Pizzicato Polka and the Proch Variations.

Miss Korjus was accompanied by an orchestra of 58 musicians from the New York Philharmonic-Symphony, conducted by Paul Breisch, which also contributed excellent performances of operatic overtures by Mozart, Nicolai and Strauss.

R. F. E.

### Mischa Elman, Violinist

Undaunted by the dreary drizzle of the evening of Oct. 20, a large and demonstrative audience filled Carnegie Hall to hear Mischa Elman. Of principal interest on the violinist's program were the Richard Strauss Sonata, Op. 18, and the Mozart Concerto in D (K. 218), the rest of the



Miliza Korjus,  
Whose Debut in  
New York Was  
Hailed as an  
Outstanding  
Event

music consisting of the Vitali-Charlier Chaconne; Nin's "Rapsodia Iberica"; Achron's Jewish Melody; the Wieniawski-Kreisler Caprice in E flat; and the Vieuxtemps Ballade et Polonaise.

Although Strauss's violin sonata is as vulgar and overstuffed as the furniture of the period in which it was composed (1887), it is still worth an occasional hearing. Leopold Mittman, Mr. Elman's skillful accompanist, played the florid piano part exceedingly well, and Mr. Elman lavished the full resources of his luscious tone upon the work. A stricter rhythm would have made the sonata seem less episodic. Both the Vitali Chaconne



Shura Cherkassky Jean Watson

### IN RECITAL RETURN

and the Mozart Concerto were performed with ingratiating technical fluency and sweetness of tone, but he might have shown more regard for those inherent qualities of form and style which differentiate them from works of the 19th century. The audience was obviously delighted and recalled Mr. Elman repeatedly.

### Shura Cherkassky, Pianist

Since this reviewer last heard him several years ago, Shura Cherkassky has grown prodigiously in artistic stature. Always a pianist of immense vigor and technical address, he has now broadened and matured to a degree scarcely imaginable when he returned from Europe a few seasons back. The recital he gave in Carnegie Hall the evening of Oct. 23 was in many respects amazing. For one thing, it included the most phenomenal performance of Brahms's F minor Sonata one has heard in a long time.

Mr. Cherkassky's technical command is more astounding than ever and meets every demand made upon it. And nobody would suspect from a glance at this short and diffident young man that he could be capable of such immense power and sweep. Yet there is in much of his playing something of that heroic surge and impact which characterized the art of his great master, Josef Hofmann, in his most spacious days. There still remain vestiges of that hardness that used to mark a good deal of Mr. Cherkassky's work. But his tone has now acquired a beauty and a range of color it formerly lacked.

His interpretations are, if you will, sophisticated, worked out to the most infinitesimal detail. For this reason, no doubt, they may lack the ultimate grace of spontaneity. Nor can he be termed an irreproachable stylist. An air with variations from Handel's D minor Suite and a pair of Scarlatti

(Continued on page 19)



# ORCHESTRAS

(Continued from page 12)

back to his European days, performed all the music on the bill with manifest enjoyment. It might be questioned whether the labor spent on the "Jena" Symphony was worth while, for the work suggests the effort of some minor 18th Century composer imitating Haydn rather than even second-rate Beethoven. The Tartini Concerto, in which Mr. Schuster exhibited his notable art, contains a particularly priceless Grave movement.

Mr. Fuleihan's Divertimento represents—in two of its three movements, at least—about the best music this reviewer has heard from the composer. Mr. Guenther's "Schubertiana" is a jolly medley of Schubert marches and waltzes. But when the arranger declares that the Shepherd's melody from "Rosamunde", included in it, is "completely unknown" he overlooks that George Grove tells that he found it at Spina's, in Vienna, back in 1867. The little marches sound like foretastes of Johann Strauss. Mr. Wagner's "Divertissement", burdened with a particularly dull slow movement, has, save for some lively rhythms, little to commend it. P.

## Stokowski Shortens Shostakovich Symphony

New York City Symphony. Leopold Stokowski, conductor. City Center of Music and Drama, Oct. 23, evening.

Night on Bare Mountain...Mossorgsky  
Symphony No. 8.....Shostakovich  
Prelude in C sharp minor....Skryabin  
Romeo and Juliet.....Tchaikovsky

Leopold Stokowski's cut version of the Shostakovich Eighth was of prime interest on this All-Russian program. It was the first movement which received the most substantial cutting—all of the "repeats" being omitted. Much of the grandeur of the work was lacking in the shortened form, due in part to the deletions and in part to the fact that Mr. Stokowski's grasp on the reins of the orchestra did not have the surety evidenced in the other works on the program.

Whatever may be said of Shostakovich, it can at least be assumed that he was aware of the effect he wanted and how he could best achieve it, when he wrote the long repetitious first movement. But if we accept the assumption that shortness is a must for New York audiences, then it may be said that Mr. Stokowski's tinkering did make the work more "palatable".

The audience enthusiastically applauded the conductor's sleek, smooth reading of "Night on Bare Mountain", the Prelude in C sharp minor and Tchaikovsky's concert war horse, "Romeo and Juliet". M.

## Casadesus Is Soloist With Philharmonic-Symphony

New York Philharmonic-Symphony, Artur Rodzinski conducting. Robert Casadesus, pianist, soloist. Carnegie Hall, Oct. 26, evening:

Prelude and Allegro...Couperin-Milhaud  
Symphony in C.....Bizet  
Concerto in C Minor (K. 491)...Mozart  
Mr. Casadesus

"La Mer".....Debussy

Despite the brilliant and impeccably artistic performance of the Mozart concerto by Mr. Casadesus, the greatest musical interest—perhaps curiosity is the word—centered in the rarely heard symphony of Bizet written when the composer of "Carmen" was only 17. Except in the case of Mozart, Mendelssohn and one or two other composers, very little 'teen-age music has survived in the world outside the libraries. The fact that the present work still can be heard is probably the most remarkable thing about it.

Charles Adler,  
Who Led the  
First of Three  
Concerts by the  
New York Cham-  
ber Orchestra



It is not a masterpiece; it marks no milestone in music; it is no better and no worse than most of the music written at, and before, its time; it is full of obeisances to classic tradition and to Mozart, Beethoven, Schubert and, some think, Rossini. Yet, the fact that it was done by a boy of 17 makes all the difference. In view of that circumstance, the work reveals an extraordinary grasp of form, a surprising fecundity and maturity of idea, an unexpected sophistication in treatment and development and an almost veteran deftness in orchestration. Moreover, there is nothing pedantic or dry in the basic material as there is likely to be in student exercises. The themes are spontaneous, juicy and vigorous. At first hearing, one automatically picks out the second movement, an Adagio, which is a really quite masterful song for oboe, as the most individual, and thus the most attractive, part of the score. Mr. Rodzinski and his men gave it a splendid performance.

Debussy's symphonic sketches also were delivered with fine effect. For some ears, attuned to a suave and satiny performance such as that given by Koussevitzky and the Bostonians, Mr. Rodzinski's conception may have seemed edgy, strident in the climaxes and lacking in warmth. His is a virile interpretation. But "La Mer", after all, is virile music. Everything by Debussy need not sound like "The Afternoon of a Faun". E.

## Saint-Saëns Performance By Philharmonic-Symphony

A transporting performance by Robert Casadesus of Saint-Saëns's C minor Concerto was the feature of the Philharmonic-Symphony concert on the evening of Oct. 28, as it was again at the repetition of the program in Carnegie Hall the afternoon of the following day. If possible it excelled even the French pianist's interpretation of Mozart's Concerto in the same key a few nights earlier in its triumphant grasp of the spirit of the piece, its technical magnificence, its penetration and sensitiveness.

Mr. Casadesus placed the concerto in the best possible light. A less sympathetic execution can easily make it a commonplace vehicle of shallow virtuosity along the more ignoble lines of Lisztian bravura for all the ingenuity of Saint-Saëns's constructive expertness and polish of workmanship. But not a vestige of tinselled show defaced the grandiose playing of the French pianist. It was informed with every grace and distinction—an unsurpassable brilliance and fluency of technique, an enamoring loveliness of tone, a ravishingly subtle scale of nuance, the last word in taste and elegance and an aristocracy of poetic expression all the more persuasive for its restraint. Probably nobody has so transcendently recreated a work of Saint-Saëns in years.

Mr. Rodzinski furnished Mr. Casadesus an accompaniment worthy of such unforgettable playing. The program brought repetitions of the Couperin-Milhaud Prelude and Allegro and Bizet's delicious little Symphony, but replaced Debussy's "La Mer" with the three familiar extracts from Berlioz's "Damnation of Faust". P.

## "Undeniable Mastery"

NEW YORK TIMES, OCTOBER 24, 1944

# SHURA CHERKASSKY

Pianist's Brilliant Recital Marks Triumphant Return to Carnegie Hall on October 23, 1944, After 3-Year Absence—New York Critics Bestow Unanimous Praise.

## TIMES, Olin Downes, Oct. 24, 1944:

"Held the attention from the first note to the last and revealed undeniable mastery. The beauty of tone, the masterly shaping of every phrase, the formal clarity and the striking contrasts made an engrossing performance. Mr. Cherkassky, a phenomenally gifted pianist, can do exactly what he pleases with the instrument . . . in the intellectual sense his powers are wholly exceptional."

## HERALD-TRIBUNE, J. D. Bohm, Oct. 24, 1944:

"Mr. Cherkassky has few peers in the mastery of the mechanics of the piano. His control of the keyboard is in every way complete. Every technical problem has been solved down to the last detail so that he conquered every difficulty with sovereign ease. There are not many pianists who can account for the most intricate pages of Brahms' F minor Sonata or the F minor Ballade of Chopin with such truly striking virtuosity."

## WORLD-TELEGRAM, L. Biancolli, Oct. 24, 1944:

"Shura Cherkassky staged a brilliant return. Though I remembered his technic as something phenomenal, I wasn't prepared for last night's show of high-voltage virtuosity. Hands dodged over the keyboard like rabbits, and 10 fingers seemed to be doing the work of 50. Tone was a salient trait in rippling lightness and crisp clarity."

## JOURNAL-AMERICAN, Grena Bennett, Oct. 24, 1944:

"Since Shura Cherkassky's last appearance his artistic stature has developed considerably, although his earlier accomplishments had invited the praise and esteem of discerning music patrons. He owns a prodigious technical equipment and his interpretative ability was given full play in his performance of a diverse and difficult program."

## SUN, Oct. 24, 1944:

"Aggressively interesting. His ample technical acquirements enabled him to rise easily over the many problems of his program. Mr. Cherkassky's playing presented considerable imaginative appeal. The Kabalevsky work was delightfully played and was one of the most pleasant memories of the recital."

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Lily Djanel



Vivian Della Chiesa



Lily Pons



Risë Stevens



Raoul Jobin



Leonard Warren



Charles Kullman



Jan Peerce

## Highly Distinctive Month of Opera Presented To San Francisco Audiences

By MARJORY M. FISHER

SAN FRANCISCO.

THE sensation of San Francisco's 22nd opera season was "Salome", with Lily Djanel in the title role and George Sebastian conducting. In all the company's 22 seasons there has been but one production to compare with it from the standpoints of musical and dramatic impact and performance and that was Richard Strauss's other magnificently horrible opera, "Elektra", done several years ago with Fritz Reiner conducting and Rose Pauly and Kerstin Thorborg on the stage.

But since Miss Djanel's voice had warm, a lush, sensuous beauty as well as dramatic power, and since the entire cast was superb in "Salome", it seems to hold the record for supremacy and two overflowing audiences proclaimed it the most sensational artistic triumph ever experienced in our War Memorial Opera House.

Miss Djanel's impersonation, with her feline movements and panther-like stalking of her prey, was a dramatic as well as a vocal tour de force. And in the part of Herod, Frederick Jagel astounded auditors by giving a performance which was quite as superb in its way as was Miss Djanel's as "Salome".

The part of Herodias was entrusted to Margaret Harshaw, who sounded like a young Flagstad and in the second performance, at least, portrayed the role as well as any veteran. John Shafer did an excellent job as Jochanaan. Hertha Glaz as the Page,

John Garris, Lorenzo Alvary, and the rest of the carefully selected cast assigned to the lesser roles all contributed to the distinction of the performance.

The opera marked the operatic debut in the USA of Conductor George Sebastian, and indicated that he had everything it takes for stellar rating—including a first hand knowledge of the Strauss score obtained during his years of association as assistant conductor to Strauss, himself. Armando Agnini's fine staging of the production was another of its conspicuous assets.

As a curtain raiser to "Salome", "The Secret of Suzanne" was given with Virginia MacWatters and Hugh Thompson as the vocal participants and Alessio de Paolis as the excellent dumb but wise servant. The opera was sung in English, understandably—and Miss MacWatters proved she could act as well as she could sing. Kurt Adler conducted with fine efficiency.

Lily Pons sang "Lakmé" with incredible beauty of voice and infallible accuracy. Her voice has greater substance and more tonal beauty than ever before, and both her Lakmé and her Gilda in "Rigoletto" were further distinguished by better acting than she has ever done in these parts previously. Her "Lucia", as glamorously gowned as ever, was also vocally facile but less perfect than her Lakmé had been.

The "Lakmé" cast also included Raoul Jobin as Gerald, George Cehanovsky as Frederic, Roberto Silva as the Brahmin priest, Herta Glaz as Mallika, Thelma Votipka, Helen Karlenia and Alice Avakian as the tourists and John Garris, Benjamin Martin, Harry de Lugg and George Tallone in lesser parts.

### Chorus and Ballet Score

Ballet and chorus shared honors and again the chorus proved the best in all 22 years of the San Francisco Opera Company. Solo dancers scored, too. Ruby Asquith, Earl Riggins and Frank Nelson were the principal dancers. William Christensen's choreography was, as always, pictorially effective.

In both "Lucia" and "Rigoletto" Miss Pons had Jan Peerce as leading tenor—and he made the last act of "Lucia" well worth waiting for and his singing at all times proved the finest to be heard from any tenor of the year.

"Rigoletto" introduced Leonard Warren in the title role and he gave an impressive performance. His Rigoletto enjoyed his job as jester. And the audience enjoyed Warren. If he failed to reach the tragic heights (or depths) some of his predecessors have achieved, time will unquestionably remedy that defect.

Roberto Silva and Hertha Glaz were Sparafucile and Maddalena, and both were acceptable if not quite the type. Lorenzo Alvary was an exceptionally



R. Strohmeier

Salvatore Baccaloni Demonstrates the Art of Spinning During an Intermission of *Martha* to (Left to Right) Licia Albanese, Bruno Landi, Lorenzo Alvary and Hertha Glaz



R. Strohmeier

Alessio De Paolis Lights Conciliatory Cigarettes for Hugh Thompson and Virginia MacWatters in "The Secret of Suzanne"

fine Monterone (particularly so in the first act) and Edward Wellman, Alessio de Paolis, George Cehanovsky, Mary Helen Markham, Thelma Votipka and Kathleen Lawlor completed the able case.

In "Lucia" Ivan Petroff, John Garris, Lorenzo Alvary (excellent as the Chaplain), Thelma Votipka and Joseph Tissier were effective. Both "Lucia" and "Rigoletto" were conducted by Pietro Cimara, who would always rather be too slow than too fast in so far as tempo is concerned.

He also conducted "Manon" but was not responsible for the weakness of the first two acts nor, indeed, for the sudden upsurge of interest and excitement that came with Act 3. Licia Albanese and Charles Kullman gave perfunctory performances for two acts—and two very bad costumes did not help the soprano. But succeeding acts took on new life and spirit—and good costumes, which helped!

Francesco Valentino made an excellent impression as Lescaut. Alvary, de Paolis and Cehanovsky, plus Nevart Levon, Alton Bernhard and Edward Wellman from the choral ranks in lesser parts, did notably well in supporting roles. Cimara conducted with his usual deliberation and poise. A repeat performance Oct. 22 was superior to the first.

"Falstaff" with Baccaloni in the title role was immense in more ways than the personal one. It was given an excellent ensemble performance under the baton of William Steinberg, whose chief characteristics seem to be precise clarity, both instrumental and rhythmic.

Although the role was obviously too high in places for the rotund basso, Baccaloni gave a perfect visualization and the main trouble with the show was that Shakespeare's characters spoke Italian all evening instead of their native English.

Supporting Baccaloni were Bruno Landi as Fenton, Ivan Petroff as Ford, John Garris as Dr. Caius, Alessio de Paolis and Lorenzo Alvary as Bardolph and Pistol (a fine team), Vivian Della Chiesa, Margaret Harshaw and Hertha Glaz as the merry wives and Licia Albanese, who did

some of her most exquisite singing and credible acting as Nanetta. Kathleen Lawlor was a page. The production was beautifully costumed and finely mounted and was definitely one of the three best shows of the season.

"Faust" was Ezio Pinza's show. He has never done so fine a Mephistopheles here as on this occasion—and a new bit of stage business at the spinning wheel during Marguerite and Faust's duo in the second act gave the impression that while toying with the wheel, the thread of destiny was spun.

Vivian Della Chiesa was an attractive Marguerite with a voice of great beauty in its lower range and an aptitude for gracious acting which gave her characterization considerable per-

(Continued on page 33)

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## BALLET INTERNATIONAL IN BOW

AN intrepid and ambitious new ballet company made its bow to the world before a resplendent audience composed largely, and conspicuously, of New York's "international set" on the evening of Oct. 30 at the International Theater (formerly the Park) on Columbus Circle.

Calling itself Ballet International, the new company is, in several ways, a unique enterprise. It is conceived as a permanent, resident company, the first of its kind in New York; it maintains its own ballet school and owns its own theatre. Its artistic director and financial sponsor is the Marquis de Cuevas, husband of Margaret Strong, the late John D. Rockefeller's granddaughter. The managing director is Mrs. Herbert Witherpoon, widow of the late basso and one-time general manager of the Metropolitan Opera. The principal dancers are Viola Essen, Marie-Jeanne, Katia Geleznova, Andre Eglevsky and William Dollar, all of whom appeared on the opening bill. Alexander Smallens is the musical director.

Of the nine novelties scheduled for the initial six-weeks season, two were introduced on opening night—"Brahms Variations", set to Brahms's Handel-Paganini Variations by Bronislava Nijinska, and "Sentimental Colloquy" with music by Paul Bowles, choreography by Eglevsky and scenery and costumes by Salvador Dali. For curtain-raiser there was the classic "Sylphides" and the evening ended at midnight with Ravel's "Bolero" in Nijinska's original Paris version.

It is too early to say what position the new troupe eventually will occupy in the realm of the dance. For one thing, the opening was burdened with two generally unrewarding new compositions. The "Brahms Variations" brought forth some good individual dancing, especially on the part of Eglevsky. But with its two scenes, one having to do in a vague way with the gods on Olympus, the other with an artist in pursuit of an incarnate melody, it goes on endlessly and the interest of the spectator flags before it is half over.

### A Typical Dali Set

In "Sentimental Colloquy", whatever idea may have been behind the music or the choreography (or the poem of Verlaine which inspired them) was virtually obscured by the fevered hand of Dali. The principals (Eglevsky and Marie-Jeanne) emerge almost inextricably entangled in veils against a typical Dali back-drop in which there is a cracked grand piano with a stream running through it and an infinity of naked men, with beards, and with bridal veils on their heads, riding bicycles. For no reason that this writer could discover, a huge turtle breaks through underbrush and plods across the stage at one point in the proceedings. Shorn of such puerile nonsense, the work might prove effective as a simple *pas de deux*.

"Les Sylphides", more than any other work, disclosed the basic weaknesses of the company. Despite Dol-

lar's famous leaps and some vivacious dancing on the part of Marie-Jeanne, it was immediately evident that the troupe lacks a sufficient number of first-class dancers. The youth and eager vitality of the younger members was highly commendable but won't do as a substitute for the expertness



Viola Essen and Andre Eglevsky in a Passage from Nijinska's "Brahms Variations" Halsman

that comes with highly developed technique and experience.

But then, ballet companies are not built in a day. Who knows what Ballet International may be a year from now—or even a month, for that matter? R. F. E.

### Further Novelties

The second evening brought the world premiere of Edward Caton's "Sebastian", a lurid and lavish ballet with music by Gian-Carlo Menotti, scenery by Oliver Smith and costumes by Milena. The program opened with "Swan Lake", and also included the first performance of William Dollar's "Constantia", which uses the Chopin F Minor Piano Concerto, with scenery by Horace Armistead and costumes by Grace Houston.

"Sebastian" has many theatrical merits. It is set in 17th century Venice, which gives ample opportunity for rich display. It has a vivid plot, involving a young nobleman who is infatuated with a courtesan, his two sisters who attempt her murder by magical means, and their Moorish servant, who sacrifices his life for her. And it contains some highly effective choreography.

Francisco Moncion, who took the part of the Moor, is brilliantly talented, both as a dancer and as a mime. His grasp of the long, taxing role never wavered. Viola Essen as the courtesan had the sort of dramatic part which best suits her, and Kari Karnakoski as the nobleman was also good. Lisa Maslova and Yvonne Patterson, as the two wicked sisters, were unfortunately costumed and tended to "ham", but they danced vivaciously. Mr. Caton has created a genuinely stirring theatre piece, but he should edit it. It repeats itself in several places. The Menotti score is adroit and constantly helpful to the action; at the same time it is musically undistinguished and highly derivative.

Mr. Dollar's Chopin ballet is unabashedly romantic and sentimental. Ballerinas are tossed up and carried off stage in dramatic lifts; figures intertwine in an ingenious series of plastiques; and in the Andante, Marie-Jeanne and Mr. Dollar dance a long,

virtuosic adagio which has a positively mid-Victorian flavor. The work is very skillfully done. The scenery and costumes, however, were ineffective, as was Eugene Dunkel's set for "Swan Lake", in which Andre Eglevsky was the Prince and Miss Essen the Queen of the Swans. Of this "Swan Lake" let us say no more.

The orchestra of the Ballet International is a remarkably good one. Mr. Smallens conducted both the opening program and the second night. He has achieved good discipline, but he should watch the dancers more closely, for he has a tendency to drag tempi. The pianist in the Chopin Concerto was Aaron Kopeikine. Once again the large audience gave the young company the encouragement and enthusiasm which it needs.

R. S

## Ballet Theatre Offers New Work

"WALTZ Academy", the second new work of the Ballet Theatre's season at the Metropolitan Opera House, came to the stage on the evening of Oct. 11. So far as novelty and exciting originality are concerned, it was a disappointment. Composed of six ensemble pieces—"Pas de Six, Pas de Quatre, two Pas de Trois, Pas de Deux and Finale"—the work is a series of "Waltz Variation", devised by George Balanchine. The music is an original composition by Vittorio Rieti and the special setting was designed by Oliver Smith.

Pitched in a low key, theatrically, "Waltz Academy" has no story and thus has no dramatic appeal—not that every ballet should have a story, but the absence of one naturally contributed to the tepid and somewhat static effect. The setting is that of a French dancing academy with a high-domed glass enclosure suggesting

a solarium. The men and women dancers are ranged opposite each other at the sides of dance floor and they practice and take their ease on the practice bars while awaiting their turns, just as students might do in a dancing school.

Janet Reed, Nora Kaye, Nana Gollner and Paul Petroff were outstanding in the various combinations and were received with considerable applause by a large audience. Antal Dorati conducted. The over-all impression, however, was that of some good enough dancing on a quiet plane, wholly inoffensive but unprovocative of an appetite for more of the same.

Much more effective was the work of Miss Reed, Lucia Chase and Maria Karnilova in Anthony Tudor's "Judgment of Paris", in which Mr. Tudor was the immobile Paris. Also that of David Lichine, Miss Gollner, Jerome Robbins and Andre Eglevsky in "Helen of Troy", and Tatiana Riabouchinska, John Kriza, Rosella Hightower, Alicia Alonso and others in "Les Sylphides" with which the evening began. R.

## Louisville Welcomes Wagner Production of "Traviata"

LOUISVILLE, Ky.—J. H. Thuman opened his series of major musical attractions with Charles Wagner's production of "La Traviata" at the Memorial Auditorium on Oct. 21, with Norina Greco, and Armand Tokatyan singing the principal roles, and under the baton of Giuseppe Bamboschek.

The enthusiastic reception accorded this operatic performance, one of the few orchestral-accompanied operas presented in Louisville in many years, bodes well for the presentation of others. Also included in the cast were Carlo Morelli, L. Oliviero and Doris Doree. H. W. H.

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## An Encouraging Tale of Three Cities

WE know of no more encouraging sign of the confidence with which America contemplates the post-war future of music than the long-range plans for expansion which have been put into effect this season by the symphony orchestras in Detroit, San Antonio and Denver.

Since Detroit was taken rather severely to task in these columns two years ago when the orchestra was suspended, let us take a look first at subsequent developments in that city. The orchestra was then a victim of wartime jitters. There was a decline in subscription sales; there was fear as to what gasoline rationing might do to the box office; there was a general feeling of apathy about music in the face of the tremendous industrial job that had been assigned to the motor capital.

So, for one season, the season of 1942-43, Detroit was without a symphony orchestra. A good percentage of the personnel was kept together through a series of sponsored concerts broadcast by a local radio station, but there was no orchestra for the public.

Last year, the orchestral situation in Detroit was infused with new blood and a new spirit, both bent upon re-establishing the orchestra among the leading ensembles of the country. The organization was rejuvenated and enlarged; Karl Krueger was engaged as conductor; a substantial concert commitment was undertaken with a number of prominent soloists, and, under the guidance of a leading Detroit industrialist, the orchestra was re-sold to the people of the city on a practical, business-like, good-value-for-your-money basis.

THE idea worked. It worked so well that the orchestra this year, marking its 30th anniversary, will play some 40 concerts to capacity audiences in the 5000-seat Masonic Temple Auditorium and will present no less than 30 of the leading artists of the day as soloists. This from an organization which, two years ago, timorously folded its tents and decided to sit-out the war!

Something even more remarkable, in its way, is the feat accomplished by the San Antonio Symphony Society which, this year, has raised a budget of \$175,000 and will present 40 concerts, including four opera performances. The important facts to consider here are (1) that San Antonio has a population of only 300,000, or thereabouts, and (2) that the San Antonio Symphony came into being only five years ago with a modest series of four performances and what is described as "shoestring" financial backing.

Conductor Max Reiter and the Symphony Society have raised \$65,000 by public contribution to supplement a capacity ticket sale for the performances which are given in Municipal Auditorium, seating 6000. Last season, 32 concerts were given and the total attendance was 103,000. At this rate, the equivalent of almost half of the population of San Antonio can be expected to be represented at the orchestra's performances this year. Here, indeed, is something for the bigger cities of the nation to think about.

IN Denver the musical picture is brightened in a striking way by the enlargement of the Symphony to 85 players and doubling of the number of concerts. Instead of the previous five, the Denver Symphony will offer ten concerts this season, with six guest conductors and seven stellar soloists.

In addition, there will be five concerts by the Civic Symphony, also with soloists.

There is every reason to believe that these notable developments in Detroit, San Antonio and Denver are symptomatic of the generally healthy condition of the country, musically, and may be regarded as a foretaste of what lies ahead when the encumbrances of the war are finally removed. It is a happy prospect.

## Well, What About "Madame Butterfly"?

THE Metropolitan would like, if possible, to revive "Madame Butterfly." At least one of its high functionaries is understood to wish that Puccini's work could be resumed. The opera, which was always one of the most popular in the repertoire, has been on the shelf since the United States went to war with Japan. Its withdrawal seems never to have been the result of any compelling public demand but apparently was a cautionary maneuver on the part of the management because the scene of the piece is laid in Japan, the characters are mainly Japanese and the plot has to do with a Japanese girl deserted by an American naval officer. Evidently the Metropolitan direction assumed from the first that the play would be viewed as an affront to patriotic sensibilities.

The American musical public has shown itself in this war a good deal more rational than it did in the last and has scrupulously avoided making a scapegoat of art. Is it really a foregone conclusion that our music lovers would take offense at the spectacle of a romantic tragedy conceived long years before the present horrors were unleashed on the world, and peopled by characters inhabiting a fictional Japan which is probably as remote from reality as the Greece of Gluck is from that of Pericles?

Certainly the British—as thoroughly at war with Japan as we are—have not fallen afoul of it. If they did not mount an actual stage performance of "Madame Butterfly" it must be recalled that there have been few facilities for grand opera production in England these past years. Yet they listened with unfeigned pleasure to a studio broadcast of Puccini's popular opera when the BBC offered one a relatively short time ago and neither the Houses of Parliament nor the Tower of London were shaken to their foundations in consequence.

IF the Metropolitan had continued to perform "Madame Butterfly" regardless, instead of automatically creating an issue by dropping it at the first moment of (possibly baseless) alarm the chances are that nothing in the least untoward would have happened and any present tremors about reinstating this solid pillar of the repertoire would have been unnecessary. After all, "Butterfly" is no more a Japanese work than "The

## Personalities



Erich Kastan

William Primrose and Zino Francescatti Maneuver Their Forces into Position in the Opening Moves of a Chess Game They Intend to Play by Correspondence During Their Respective Concert Tours of the Country

Mikado" or "The Geisha." It is as Italian as these two operettas are English. Puccini's music is 100 per cent Italian just as the librettists' Mr. B. F. Pinkerton is a thousand times more Latin than he is American. As for Cio-Cio-San and her woes—well, it probably would take a Lafcadio Hearn to decide if there is even the slightest trace of real Nipponese about her actions and her woes.

So why not bring back "Madame Butterfly" without any excuses, arguments or hair-splittings and return a beloved work to those countless operagoers who cherish it?

## Musical World Honors Arnold Schönberg

ARNOLD SCHÖNBERG, who reached his seventieth birthday on Sept. 13, has the distinction of remaining a storm center of music at an age when most composers of his eminence have become household figures. He has never been a popular figure, although his "Verklärte Nacht" has inspired one of the finest of contemporary ballets, the "Pillar of Fire" of Antony Tudor, and his "Pierrot Lunaire" created a sensation when it was performed in New York a few seasons ago,

(Continued on page 17)

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## Baltimore's Lyric Celebrates Fifty Years of Music

FIFTY years ago, on Oct. 3, 1894, an audience filled with Baltimore notables heard the Boston Symphony and six noted singers in the opening concert at the Lyric. The historic theatre was then known as the Baltimore Music Auditorium, or more familiarly as the Music Hall. In the half century that followed, the greatest musicians of the time were heard there and the Lyric became the most familiar landmark of Baltimore's musical life. Today, many of the music lovers who visit the hall know little or nothing of its early history.

The Auditorium, as it was called, was built in answer to the city's pressing need for a concert hall. When the Boston Symphony and other organizations visited Baltimore in the '80s, they had to perform in the Academy of Music, which, oddly enough, was used mainly for drama, so that the concerts had to be given in the afternoon. This soon proved to be an impossible makeshift, and a corporation of music lovers was formed to build a new hall.

AN issue of common stock amounting to \$200,000 was subscribed, to the tune of \$188,850, and a nation-wide contest was held for the architectural designs. Henry Randall was the winner, and his plans, which have never been completely followed, called for a building to run along West Mt. Royal Avenue, backing on Maryland Avenue, with a large circular front, which would have extended to the corner now occupied by two rows of stores. Owing to a lack of funds, the front was bricked up without this circle. The stage was originally a shell with no accommodations for scenery or stage production. But from the first, the acoustics were remarkably good.

The theatre housed an astonishing variety of entertainments in its early days, including a bicycle race, a band of Hindu fakirs and a boxing match. After various financial mishaps, it was sold in 1909 to Otto Kahn and a group of friends for use by the Metropolitan Opera Company. In 1920 this holding company sold the hall, which they had christened the Lyric, to its present owners. Among those who supervised its renovation were Hugh Young and John R. Bland. Today, the Lyric seats about 3,000 people and has stage appointments for opera and other dramatic performances.

## Arnold Schönberg at Seventy

(Continued from page 16)

after twenty years neglect. Schönberg's "Harmonielehre" is one of the indispensable texts of modern musical thought, and his pupils, among them the phenomenally gifted Alban Berg, have given brilliant evidence of his powers as a teacher.

But the quality which more than any other has won him the reverence of the musical world is his creative courage. No one has been more reviled, and no one has gone ahead more oblivious to the temptations of popular appeal and the sanction of the conservatives. The appearance of each of his works, especially after his development of the twelve-tone system, has aroused instantaneous opposition and savage criticism. But there have always been defenders and believers, and no one has ever questioned Schönberg's artistic integrity. Whether one can appreciate his music or not, one cannot ignore its definiteness of motivation and mastery of technique. And the future of music, though it may follow entirely different paths, will in some way bear the imprint of his creative genius. Arnold Schönberg is one of the few living musicians to whom one can rightly give the title of master.

## What They Read 20 Years Ago

MUSICAL AMERICA for November, 1924



From the Metropolitan's "Gioconda" Revival: (1) The Doge's Palace and the Piazzetta, (2) Florence Easton as Gioconda, (3) Benjamino Gigli as Enzo, (4) Giuseppe Danise as Barnaba, (5) Margaret Matzenauer as Laura, (6) Jose Mardones as Alvisé

### Liberal Lotta!

By the will of Lotta M. Crabtree, the well-known comedienne who died last week in Boston the sum of \$25,000 is set aside for the education of four pupils of the New England Conservatory.

1924

### With Similar Results?

In Waterloo, Iowa, is a real contrast of occupations. Antonio Garramoni pounds an anvil by day and plays the harp after working hours!

1924

### What Became of It?

Big "Bull Fiddle" Stalks into the Spotlight! Tide that Brings Contrabass into Prominence Turns from Italy to the Volga. Big Fiddle Steadily Gains Importance. Players Must be Fine Musicians.

1924

## FROM OUR READERS

Nashville, Tenn.

Dear MUSICAL AMERICA:

Is there not one institution, one organization, one orchestra in America on which the music-loving public can depend to uphold music as an art? Is there ANY man who is willing to accept the responsibilities of art and to forget about his own self-glorification by pulling "ultra-modern", "cute" pranks, so that he may be remembered, perhaps, by pseudo-music lovers as "old Rodzinski, the regular guy?"

I was infuriated when I read your account of Rodzinski and his encore playing of "I Got Rhythm", mainly because the conductor of the

### Chicago Opens

The Chicago opera season opened with Ponchielli's "La Gioconda" before a large audience. The main roles were assumed by Rosa Raisa, Kathryn Meisle, Flora Perini, Antonio Cortis and Alexander Kipnis.

1924

New York Philharmonic Orchestra would pull such a cheap trick, and also because of your mild treatment of it in October's issue.

I remember only too well last season when Mr. Rodzinski, representing the "long hairs", was openly feuding with Mr. Sinatra, defender of "music of the people", and now I see him playing ball with both sides.

Well, we don't want that kind of music.

We don't want that kind of man.

Give us just one orchestra and one leader who will remember that America, too, is deserving of a little art in its musical undertakings.

Last year the Metropolitan permitted a jive session at the Opera House; this year the Philharmonic jives at Carnegie. Indeed, America's musical future is looking dark. We must train ourselves to expect less, for that is just what we will be getting.

Very truly yours,  
J. V. Westmoreland  
Y2c USNR

Winchendon, Mass.

Dear MUSICAL AMERICA:

Please excuse me for laughing up my sleeve in reading your reactions to the shabby trick Mr. Rodzinski played on you New Yorkers by playing Morton Gould's arrangement of Gershwin's "I Got Rhythm". Gould has the happy faculty for taking tunes and skillfully transcribing them into interesting, enjoyable fantasies. Let us assume that he didn't have much to start with, how much better is that than the tune-starved stuff that is being served up in the guise of modern American music by Piston, Copland, Harris, Schuman, Barber and Creston, which in the first place sounds horrible. If we can't enjoy music what place has it in our culture? What other service can music perform?

Very truly yours,  
CHARLES F. PERRY  
Supervisor of Music Education  
Winchendon Public Schools

P. S.—I wish I could have been there!

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# MUSICAL AMERICANA

What may be the first mother-and-daughter act in opera is reported by **Dorothee Manski**, professor of voice at the School of Music in Indiana University, and formerly a Met singer. With her daughter-pupil, **Inge** (who made her own debut as Frasquita in "Carmen" recently in the Chicago Opera), Mme. Manski will appear this Winter in "Hansel and Gretel". . . . When **Ethel Bartlett** and **Rae Robertson** met, married and embarked on a two-piano career, she was a composer as well as a pianist. Of late, Mr. Robertson has been the composer for the team, but Miss Bartlett has again blossomed forth in the creative field. Last Summer she wrote an Elizabethan Suite based on pieces for the Virginals by English composers, and the pianists will give its premiere in Carnegie Hall on Jan. 5. The team which has been busy with recitals at hospitals for the wounded, started their Winter tour in Texas on Oct. 17 and will swing through the Mid-west and East before Christmas.

In order to disprove an erroneous report of his death, broadcast on a network program to South America, **Georgy Sandor** recently played a radio program directed to the southern continent. He also hopes that his New York recital at Carnegie Hall on Nov. 20 will prove that he is very much alive. The pianist has just returned to the concert field after two years in the Army. . . . More than 55 concerts in 18 states will make up the tour of the **Budapest String Quartet** in their 14th season in this country.

**Edgar Ortenberg** is the new second violinist.

Book note—**Queena Mario's** latest "whodunit", published in August, is called "Death Drops Delilah" and its scene is the singer's summer opera school in Bethel, Conn., although she wants readers to realize that "no murder has ever occurred at the farm—not even of music, if I could prevent it." The story is absorbing, although it suffers somewhat from being told by several different characters in different styles. E. P. Dutton is the publisher. . . . **Lotte Lehmann** fans should be satisfied with the seven New York recitals the soprano plans—a Town Hall series Jan. 14, 21, 28 and Feb. 4 (the last a New Friends of Music event); Hunter College Feb. 16, YMHA Feb 18 and Brooklyn Academy of Music Feb. 20.

**William Primrose** is using the famous "Macdonald" Strad viola this season instead of his own fine Amati. On it he was to play Berlioz's "Harold in Italy", written for but never played by Paganini, with the Boston Symphony on Nov. 10-11, and also Bloch's Viola Suite—possibly at Carnegie Hall as well on Nov. 18. At recitals he will play the Liszt transcription of "Harold".



Queena Mario

given to him by **Edward Bachman** of the NBC Symphony. His tour includes over 60 dates, one-third as joint appearances with **Richard Crooks**. . . . Another noted Stradivarius, this the violin which once belonged to Wilhelmj, will be heard this season. **Angel Reyes**, Cuban violinist, is the proud user of the instrument, which was purchased from Wurlitzer's by **Thomas L. Fenwick** of Cleveland, and valued at \$60,000—his second gift to Mr. Reyes. The first was a fine bow. Mr. Reyes was to begin a tour with a Carnegie Hall recital on Nov. 3. He has been given the post of Cultural Attache of the Cuban Embassy in Washington.

**José Iturbi** will make three separate tours this season, opening in the Fall with a Telephone Hour broadcast on Nov. 6, another for RCA Victor on Nov. 12 and a third on the Burns and Allen program on Nov. 28. Concert dates are in the East and South in this period, and the pianist will tour again in January and in the Spring. . . . **Arthur Le Blanc**, violinist now living in New York, has had several concerts in New York and New Jersey, as well as Canadian appearances. On Nov. 8 he was to be soloist with the Ottawa, Can., Symphony, and on Dec. 14 will give his annual Montreal recital with **Andre Benoit**, a special gala of the Societe du Bon Parler Francais. This society, of 10,000 members, has invited Mr. Le Blanc for the past five years. In January he will tour Northwest Canada with Richard Crooks and later spend six weeks in solo recitals on the Pacific Coast.



Arthur Le Blanc

**Erich Leinsdorf**, now conducting the opening series of Havana Philharmonic concerts, will return to New York the middle of November to prepare for his scheduled Metropolitan performances. He will also lead two concerts of the Los Angeles Philharmonic, on March 15-16, with **Dorothy Maynor** as soloist, and will close the season of the Cleveland Orchestra, his former post. . . . **Fritz Mahler** has been engaged by **Blevins Davis** and **Lorraine Manville Dresselhuys** as musical director for Kreisler's "Rhapsody", which was to open Nov. 11 at the Century Theatre.

**Jennie Tourel**, the only "foreigner" ever invited to sing for the official celebration of Brazilian Independence Day, on Sept. 7, returned to this country to begin her season with a Telephone Hour broadcast on Oct. 16. Between appearances at the Met, Miss Tourel will have many engagements in New York State, Chicago, Baltimore, St. Louis and with the New Friends of Music on Dec. 10. . . . **Ruth Terry**, on a USO tour in the Pacific, has welcomed such extra-curricular activities as a test ride in a light tank and learning how to drive one, firing a 50 calibre machine gun and going up in a Cub observation plane. The mezzo joins other artists in enthusiasm for combat troop audiences.

Seven New York appearances for **Joseph Schuster** who began his season with the New York Chamber Orchestra on Oct. 25, and will play with the National Orchestral Association Nov. 27, New Friends Jan. 28, Philharmonic-Symphony Feb. 24-25, his own recitals at Town Hall Jan. 9 and the Frick Museum Feb. 18. The cellist will also make a transcontinental tour. . . . **Walter Oltzki**, Met baritone, appeared on

the concert courses of several college and other towns in the West in October, and will continue college appearances in November in West Virginia and Pennsylvania.

**Dougherty and Ruzicka** opened three major concert series within a week: the Harrisburg Symphony Oct. 16, Brooklyn Academy of Music Oct. 17 and New Haven Symphony Oct. 23. The duo-pianists performed the new Stravinsky Sonata for the first time at the Coolidge Festival in the Library of Congress on Oct. 29, and also gave the premiere of Rieti's "Second Avenue Waltzes".

**Paul Wittgenstein**, one-armed



Paul Wittgenstein

pianist, plans appearances in California with the Roth Quartet, with Town Hall Forum of the West on Nov. 26, and later as soloist with the Amarillo Symphony on Dec. 5, the Waco Symphony under Max Reiter on Dec. 11, and the Houston Symphony under Ernst Hoffmann on Dec. 17. This is his fourth tour of the West.

**Isador Achorn's** "Suite Grotesque" was played for the first time in England by Marcel Gazelle in September. His Sonnet No. 2 and Gavotte "Satirique" will have premieres at his joint recital with **Lea Karina**, mezzo, in Town Hall on Nov. 17. . . . **Franz Allers** played four hospital dates a week in October, acting as pianist and master of ceremonies. He will conduct the Denver Symphony on Nov. 14 and Dec. 1, and open the 6th Bond Drive there on Nov. 20.

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## RECITALS IN NEW YORK

(Continued from page 12)

sonatas (charming as were some of the tonal aspects of the latter) scarcely evoked the harpsichord nature of this music. But these blemishes could be quickly forgotten in face of Mr. Cherkassky's utterly formidable publication of the Brahms sonata—a work which when so vitalized and superbly integrated, loses all the faded romanticism and stodginess that often afflict it.

There is, unfortunately, no room to dissect in this place Mr. Cherkassky's penetrating account of Chopin's F minor Ballade and his extremely personal performance of the Mazurkas in B minor and C, as well as two Etudes. It was memorable Chopin playing even where details might be debatable. P.

### Jean Watson, Contralto

For the third time Jean Watson, contralto, demonstrated her ability as a singer of songs in the Town Hall on the evening of Oct. 18. Miss Watson's voice again impressed as being one of the really significant ones of the time, a genuine contralto, not a pushed-down soprano with no top tones. The voice, in its middle register is of great beauty and individual timbre, especially in declamatory passages. Low down, it becomes cavernous and "palate-y" and the top tones, though true in pitch, do not seem easy. A lack of physical repose was also a detriment as the singer has a naturally fine and impressive stage presence.

Of her first group "Non piu di Fiori" from Mozart's La Clemenza di Tito was the best. "Ah, Quel Giorno" from Rossini's "Semiramide," in a truncated form, had its moments but in the florid passages, the voice seemed to disappear into a vague, milky tone. Of a group of Schubert, "Seligkeit" was the best. The same composer's "Aufenthalt" was, tonally, not up to the singer's highest standard "O, Prêtres de Baal" from "Le Prophète" was a good piece of dramatic singing. There was also a group of Shakespeare songs and one of British Folk songs, neither of which was startling, though both were sung in good style.

If Miss Watson could manage to unify her scale there is no telling where she might land. Her equipment is magnificent but at present she does not seem to be achieving its ultimate possibilities. But the outlook is hopeful. H.

### Max Rosen, Violinist

It was a rather wan and small-scale recital that Max Rosen offered in Carnegie Hall the evening of Oct. 27 when he reappeared after several years absence from the local concert stage. If memory serves, the violinist used to be a more provocative player. This time his work was at best genteel and amiable. He was most successful in meeting the demands of a program that comprised Tartini's "Devil's Trill," the Glazunoff Concerto, Chausson's "Poème" and a handful of shorter pieces, when he had pages of

suave cantilena to negotiate. In passages of dramatic vigor or of technical exaction and display his performances were marred by flaws of finger work accompanied by a good deal of faulty intonation.

His best playing, in the main, was accomplished in Chausson's "Poème", where his tone was suave even if his style lacks the breadth and sweep the music needs. Richard Wilens accompanied Mr. Rosen efficiently. P.

### Stanley Fletcher, Pianist

Stanley Fletcher, a young man of British birth and American training who made his New York debut in the Town Hall the evening of Oct. 20, broke the disheartening spell of mediocrity which had prevailed among pianists through the first fortnight of the current season. His performance of Beethoven's early Sonata in A, Op. 2, No. 2, and of Bach's A minor English Suite, which followed, stamped him at once as a player of uncommon musicality, technical equipment and poetic grasp, whose playing is unfailingly vitalized by a breezy exhilaration and an enthusiastic approach. Of the sonata he disclosed a sound conception, admirably in the spirit of Beethoven, balanced, clean-cut. And he showed himself, as he did again in Bach, a stylist of the first order.

Clarity of articulation and the ability to sustain unbroken a tempo and a rhythm of unrelenting exaction are hallmarks of Mr. Fletcher's playing. Nowhere did he bring these excellences more tellingly to bear than in the music of Bach, whose harpsichord character, furthermore, he contrived to convey with surprising success through the pianistic medium. The newcomer displayed a gratifying range of tone color and a well-graded dynamic compass. However, he might try to bring his more vigorous nuances into still more sensitive relation to the rest of his scale.

It was regrettable that so promising a player as Mr. Fletcher should have wasted so much time and effort on noisy bombast like the first Sonata and a new "Air and Fugue" by Anis Fuleihan. The rest of his concert—warmly applauded by the large gathering—was devoted to Chopin, Falla, Ravel and Schubert-Liszt. P.

### Lillian Evanti, Soprano

Lillian Evanti, Negro soprano, was heard in an exacting program of songs and arias at the Town Hall on the evening of Oct. 12. From her various operatic and concert appearances abroad Miss Evanti has obtained a full command of that showmanship which can be as telling on the concert platform as in the theatre and she employed it in this case with no inconsiderable adroitness and effect.

Miss Evanti bravely opened her recital with Handel's "Care Selve", always a hazardous effort for one not wholly in control of herself. Singularly enough, this number of heart-breaking exaction as to length of breath and smoothness of phrase proved to be one of her more satisfactory achievements. It passed off a

(Continued on page 26)



Max Rosen



Stanley Fletcher



Lillian Evanti



Janos Scholz

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## Woman's Symphony Launches Series

**Bojanowski Leads Suite  
by Szymanowski—Cham-  
ber Events Heard**

CHICAGO—The Women's Symphony, Jerzy Bojanowski, conductor, with Thomas L. Thomas, baritone, as soloist, gave its first concert in Orchestra Hall on Oct. 6. Of special interest was the first Chicago performance of Szymanowski's "Harnasie" Suite. Mr. Bojanowski had unerring ability to get the required response from his musicians. Other orchestral works included Beethoven's Fourth Symphony, the "Intermezzi Goldoniani" for string orchestra, by Bossi, and Liadoff's "Kikimora". Mr. Thomas was in fine voice and his singing of several operatic arias displayed skill.

The first concert in the chamber music series sponsored by the music department of the University of Chicago was given on Oct. 20 by Nikolai and Joanna Graudan, cellist and pianist, who were joined by Robert Lindemann, first clarinetist of the Chicago Symphony, in Beethoven's Trio in B Flat, Opus 11. Mr. and Mrs. Graudan played a Debussy sonata; Bach's Sonata in D and Brahms's Sonata in F Minor, Op. 90.

The Manuel and Williamson Harpsichord Ensemble gave a concert in Orchestra Hall on Oct. 5, under the auspices of the Lakeview Musical society. The ensemble included Philip Manuel, Gavin Williamson and Dorothy Lane, harpsichordists; Lillian Chookasian, contralto; Franz Polesny and Victor Charbulak, violinists; Milton Preves, violist; Dudley Powers, cellist; Florian Mueller, oboist, and Emil Eck, flutist. Rarely heard 17th and 18th century music received sympathetic interpretations.

CHARLES QUINT

## New Ballets Given In Chicago

CHICAGO.—The Ballet Russe de Monte Carlo gave 15 performances in the Civic Opera House, beginning Sept. 28. In tribute to George Balanchine's silver anniversary as a choreographer, three new works by him were the novelty numbers of this engagement. These were "Dance Concerto", to music by Igor Stravinsky; "Le Bourgeois Gentilhomme", music by Richard Strauss, and "Ballet Imperial", based on Tchaikovsky's Second Piano Concerto.

The opening night's program, Sept. 28, contained "Les Sylphides", "Le Bourgeois Gentilhomme", and "Gaité Parisienne". Succeeding programs included favorites of past seasons.

An injured knee prevented Frederic Franklin from appearing during the engagement. Alexandra Danilova seemed to dance better than ever. The younger members of the troupe placed in stellar positions, danced with enthusiasm and delightful freshness. Emanuel Balaban and Hugo Gottseman were the conductors. C. Q.

## Opera Billed at Eighth Street Theater

CHICAGO—The Universal Opera Company gave a performance of "Cavalleria Rusticana" and "Pagliacci" at the Eighth Street Theater Oct. 1. The cast for the Mascagni opera included Eleanor Lutton, Roberta Holmer, Enrico Clausi, Algerd Brazis and Vera Jeske, while the cast for the Leoncavallo opera had Stefan Kozakevitch, Thaddeus Sztuka, Paula Knight, and Algerd Brazis.

The Chicago Concert and Opera Guild presented Verdi's "La Traviata", under the direction of Silvio

Insana, at the Eighth Street Theater in the evening of Oct. 8. Marilyn Sherman was Violetta, Robert Fitzgerald the Alfredo, and Zishra Alfred the elder Germont. The orchestra contained members of the Chicago Opera Co. and the ballet was under Edna McRae's charge. C.Q.

## Thorborg Heads List Of Chicago Recitals

**Original Don Cossacks Make  
Annual Appearance — Benefit  
For Greek Relief Given**

CHICAGO—Kerstin Thorborg was heard in recital in Orchestra Hall Oct. 8, in a program of operatic arias, art and folk songs, sung with charm and individuality.

Naomi Watson, contralto, gave a recital in Orchestra Hall Oct. 15 with Edgar Nelson at the piano. In a diversified program, Miss Watson showed good musicianship and understanding of the composers' intent.

The original Don Cossack Chorus and Dancers, with Serge Jaroff, conductor, gave its annual concert at the Civic Opera House Oct. 22 and maintained the same high standards of choral singing as of previous seasons.

On the same afternoon, William E. Johnson, bass baritone, with Robert Macdonald as the pianist, gave a recital in Kimball Hall. Eleanor Lutton, young soprano, appeared in Kimball Hall on Sunday evening. Her program was interpreted with intelligent comprehension. Other Kimball Hall recitals were given Oct. 23 by Alexander Joseffer, pianist, and Rudolph Reuter, pianist, Oct. 24. Mr. Joseffer's playing was warm and colorful and his interpretations had an authentic understanding. Mr. Reuter's program on Tuesday evening was absorbing in quality and projection of ideas.

Nicola Moscona, bass, gave a recital in Orchestra Hall on Friday evening, Oct. 20, for the benefit of the Greek War Relief Association. His program included two Handel arias, Italian works by Sarti and Torelli, a group of songs in English, an aria from Verdi's opera, "Don Carlos", and several songs by Greek composers. He was accompanied by Paul Breisach at the piano. C.Q.

## "Let Freedom Sing" Given in Chicago

CHICAGO.—A concert was given at Orchestra Hall on Oct. 30 by the Choral and Instrumental Music Association, with the Argentinian cellist, Enio Boglinini as assisting artist. The association, organized last July to continue and expand the activities of the Music Committee of the Chicago Office of Civilian Defense, and including eight local choral bodies, arranged a program under the title "Let Freedom Sing", which included works by Handel, Tchaikovsky, Thompson, Chaminade, Gounod, Purcell, Bizet, Sibelius, Mozart and Mendelssohn.

## McCollin Choral Work To Be Sung in Philadelphia

PHILADELPHIA.—"The Coming of June", a new choral work by the Philadelphia composer, Frances McCollin, will have its initial performance by a chorus from the Matinee Musical and Philadelphia Music Clubs on Nov. 15 in the Bellevue-Stratford at a concert sponsored by the Liberty District of the National Federation of Music Clubs. Miss McCollin's recently-written anthem "How Living Are the Dead" is scheduled to be sung at St. Bartholomew's Church, New York, during November. The composer's "Two Chorale Preludes" had October performances by the Vancouver Symphony Society under Fabien Sevitzky, conductor of the Indianapolis Symphony. W. E. S.



Marcus Blechman

**OPERA PRESS DIRECTOR**

Margaret Carson, Director of the Metropolitan Opera Press Department

The Margaret Carson Agency, of 366 Madison Avenue has been appointed to direct the Metropolitan Opera press department for the coming year. Miss Carson, head of the agency, is a graduate of the University of Toledo and received her master's degree from Ohio State University. Before coming to New York she was on the faculty of the University of Kansas City.

## Two 'Carmens' Sung In Philadelphia

**Columbia Production  
Follows Opéra Comique  
Style**

PHILADELPHIA—Returned from a successful and profitable mid-Western tour, Francesco Pelosi and his Philadelphia La Scala Opera Company launched their home series with a spirited and excellently sung performance of "Carmen" at the Academy of Music on Oct. 25. Ably conducted by Alberto Baccolini, new to the La Scala staff this year, the popular Bizet masterpiece attracted a capacity audience which indicated, by the volume and duration of applause, strong approval and enjoyment of the proceedings. Chief honors were readily won by Bruna Castagna.

As Don José, Sydney Rayner earned a due share of the plaudits. George Czapliski proved well-cast as Escamillo and Annunziata Garrotto pleased as Micaela. Others on the roster were: Nino Ruisi Zuniga; Mildred Ippolito, Frasquita; Betty Hanson, Mercedes; Ralph Telasko, Morales and Dancairo; Francesco Curci, Re-

(Continued on page 21)

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## Diamond Symphony Played in Boston

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BOSTON.—New works and first performances of some old classics have distinguished the programs of the Boston Symphony Orchestra during the past three weeks.

The programs of Oct. 13-14 under Sergei Koussevitzky opened with a superb performance of Arthur Foote's thoroughly charming Suite in E major, Op. 63, for String Orchestra. The music is essentially in Mr. Foote's own harmonic idiom and the entire suite falls gratefully upon the ear. For closing item Dr. Koussevitzky selected the Tchaikovsky Symphony No. 5.

Mid-way on the program was David Diamond's new Symphony No. 2. The work is in four movements, Adagio funebre, Allegro vivo, Andante espressivo, quasi adagio and Allegro vigoroso. It will be seen by this grouping that Mr. Diamond is unorthodox and venturesome. Slow movements are not favorite topics for our present-day composers. It is to Mr. Diamond's credit that he succeeded well in communicating some real musical ideas. While the Symphony as a whole does not sustain the interest in a remarkable manner, it does bear the hallmark of utmost sincerity, together with a refreshing freedom from harmonic affectation. Mr. Diamond could scarcely have had a more felicitous presentation of his work.

The pair of programs arranged for Oct. 20-21 gave prominence to music for two pianofortes, with Pierre Lubo-

shutz and Genia Nemenoff as the admirable exponents. In addition to the Mozart Concerto in E-flat major for two Pianofortes and Orchestra (K.365), the artists were also heard in the Martinu Concerto, written for and dedicated to them. At this time the work was given its first performance in Boston. Never have the pianists seemed more completely in the mood than upon this occasion. The Mozart Concerto was by turn suave and witty, and while Mr. Luboshutz seemed the dominant figure, it was the true Mozart that emerged with the little refinements accorded him which only the thoughtful musician may supply.

The Martinu really tested the powers of the artists and the orchestra. There is a good bit of gilt-edged glamour to it and a surface sparkle likely to betray unwary ears. Music essentially for two pianofortes is not plentiful and Mr. Martinu has made an acceptable contribution to that literature.

This same program also included a first performance of Schönberg's "Theme and Variations for Orchestra". This work was originally written as "Variations for Band", but as such has never been performed. It is very easy listening. There are seven variations in the opus, in varying styles upon the theme which is march-like in character, yet the composer finds it not at all difficult to adjust his march rhythm to the needs of a waltz, nor does he make special concessions when a quasi-choral prelude comes to mind. In all, an interesting and often arresting work, admirably performed, and a fitting tribute to the seventieth birthday anniversary of its composer, which fell Sept. 13.

For sheer joy, however, the Corelli Sarabande, Gigue and Badinerie arranged for String Orchestra by Ettore Pinelli, which opened the program could not have been surpassed. Throughout what proved to be an unusually discerning performance, Corelli came to his own, especially in the exquisitely performed Badinerie. The Suite from the opera "The Fairy Tale of Tsar Saltan" by Rimsky-Korsakov completed the diversified program.

### Burgin Conducts

Richard Burgin, concert master and assistant to Dr. Koussevitzky took over the fourth pair of concerts on Oct. 27-28 and as usual, offered an interesting program. Zino Francescatti, violinist, was the soloist.

Mr. Burgin pleased many listeners with Mozart's Overture to "Der Schauspieldirektor", Bach's Toccata in C, Hindemith's Theme and Variations according to the Four Temperaments, with Lukas Foss at the piano, and Ravel's "Alborada del Gracioso."

The real excitement of this pair of concerts, if not of the entire season, as it may prove, was the performance of the Paganini Concerto in D by Mr. Francescatti. There has seldom been so great an amount of enthusiasm among the men of the orchestra for an artist as there was for Mr. Francescatti. His prodigious technic must have been the despair of any student within hearing; even the violin players of the orchestra were "ready to lay down their fiddles", to quote one first desk man. It is probably not within easy memory when harmonics have been tossed off with such utter nonchalance and with such perfection.

On Oct. 22 in Symphony Hall the orchestra inaugurated a new series of Sunday afternoon concerts. With many lovers of symphonic music debarred from attending the evening series or the Friday afternoon concerts, it seemed wise to offer this short series of Sunday concerts.

Dr. Koussevitzky offered the Berlioz Overture, "Roman Carnival", Debussy's "Afternoon of a Faun", Ravel's "Daphnis et Chloe" (Second Suite) and the Beethoven Symphony No. 5. GRACE MAY STUTSMAN

## Double Symphony Feature Played

**Philadelphia Hears  
Schubert and Prokofieff  
Works**

PHILADELPHIA. — Variety marked the program offered by the Philadelphia Orchestra at its Academy of Music concerts on Oct. 6 and 7 under Eugene Ormandy's direction. Two symphonies—Schubert's "Unfinished" and Prokofieff's "Classical"—were performed and found appreciative acceptance. The delectable Scherzo from Mendelssohn's E-flat Octette for strings enjoyed highly admirable treatment in an amplified version. Pleasure was also derived from several movements from Handel's "Music for the Royal Fireworks", set forth in the late Sir Hamilton Harty's tasteful arrangement. Other contributions were Griffes's "The White Peacock" and Richard Strauss's "Till Eulenspiegel".

There were no local concerts again until Oct. 20 and 21 as the Orchestra was engaged at the Worcester Festival for a week and then filled bookings in Richmond, Washington and Baltimore. On the dates mentioned, Erica Morini scored an impressive success as soloist in Brahms's Violin Concerto. Fine technical powers and gratifying interpretative conceptions distinguished her loudly-hailed exposition and Mr. Ormandy and his associates collaborated with a satisfying reading of the accompaniment. The remainder of the program listed Beethoven's "Leonore" Overture No. 3 and Mozart's Symphony, No. 41.

The latter were repeated at the second concert on Oct. 23. The event also featured William Kapell as soloist. This young pianist's technique and musical feeling had brilliant demonstration in Rachmaninoff's C minor Concerto.

### Kapell Acclaimed

At the Oct. 27 and 28 concerts William Kapell demonstrated his prowess in Rachmaninoff's Rhapsody on a Theme of Paganini. His performance was acclaimed. For the rest of the All-Russian program, Mr. Ormandy played Miaskovsky's Symphony No. 21 and the Shostakovich Fifth. The former, new to the repertory here, revealed at once much of musical worth and appeal.

WILLIAM E. SMITH

### Opera in Philadelphia

(Continued from page 20)

mendado. The choral numbers contributed to the general happy impression and William Sena's corps de ballet supplied its measure of color and movement.

As the inaugural event of its season, the Philadelphia Forum offered the touring Columbia Opera Company in an English version of "Carmen" before a crowded Academy of Music on Oct. 10. Staged by Leopold Sachse, the production assumed unusual interest as it generally followed the style of the Paris Opéra Comique's presentation—spoken dialogue instead of recitatives. There was considerable to praise in the efficient and understanding work of Herman Adler as conductor and the accomplishments of the large orchestra at his disposal.

Vocally and physically Mona Paulee of the Metropolitan Opera afforded much pleasure in the name part with her dramatic characterization. Edward Kane exhibited fluent tonal resources and attractive stage presence as Don José and Edwin Steffe brought highly-excellent qualifications to his assignment as Escamillo. Philadelphia's Val Patacchi appeared advantageously as Zuniga and other roles

enlisted the Filipino soprano, Enya Gonzales, as Micaela, and Elizabeth Carron, Siroon Mangurian, Carlos Sherman, Emile Renan, Karl Laufkötter, Walter Graf and John Jameson. A trio of quite skilled dancers, Anne Simpson, Cristina Morales and Leon Varkas participated and the small chorus was made up of good voices which blended agreeably in the ensembles. WILLIAM E. SMITH

### Amparo Navarro-Iturbi Joins Morris Agency

Amparo Navarro-Iturbi, pianist and sister of José Iturbi, has come under the exclusive management of the William Morris Agency for concerts, radio and moving pictures, according to James A. Davidson. She has just finished a tour of more than 300 concerts during six months throughout the United States under USO Camp Shows and will leave for a six months overseas USO tour in the fall. The pianist is currently seen with her brother in the MGM film, "Two Girls and a Sailor."

### Artists Join NCAC Management

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**Frances**  
**HALL**

Pianist



**Lillian**  
**STEPHENS**

Lyric Soprano



**Myron**  
**TAYLOR**

Tenor



# RADIO

## CBS's 'Gateways to Music' in Fifteenth Year

By JEAN EMERY

**DIRECTED** at giving school children a painless understanding and appreciation of the art, Gateways to Music, the Tuesday morning series of CBS's American School of the Air, this season celebrates its 15th anniversary. "From Folk Song to Symphony", carried over from last year, is the current subject, and the featured artists, besides Bernard Herrmann and the Columbia Symphony Orchestra, include John Jacob Niles, Deems Taylor, Steven Kennedy, Burl Ives, Mrs. Edward MacDowell, Friedelind Wagner, granddaughter of the composer, John Tasker Howard and others.

Oliver Daniel, director of the series, aims at getting school children to respond to music by a process of building it up, rather than by dissecting and analyzing it phrase by phrase with technical explanations as to what this or that passage means. An example of this theory is the "Saga of Millicent", by Amadeo de Filippi, CBS staff composer, which was played last year. Starting out with the idea the composer wished to put across, the program went on to illustrate how the music was composed to achieve it. Incidentally, this program, voted the most popular one of last year will be repeated late in December.

The musical selections come under one of five categories—Composers, Countries, American, Analytical and Incidental, the last being music for holidays or special occasions. Under Analytical comes the "Saga of Millicent" and also four half-hours which touch briefly on the form of music, melody, harmony, etc.

### Popular Songs Included

Mr. Daniel believes very strongly in eliminating the strict line between classical and popular music, feeling that such a differentiation is much more apt to prejudice a child permanently against good music. Thus, most programs include a well-known or semi-popular song, perhaps a melody of Stephen Foster, so that the children who are listening in their classrooms may join in. Taking active part in this way enhances tremendously the students' enjoyment and interest. Songs for classroom participation, which are usually announced in advance, are recommended by the Music Educators National Conference.

Although the combination of Beethoven and cowboy songs, for instance, might seem to leave something to be desired in the way of program making, such combinations, nevertheless, carry out the idea of getting the child's attention and interest with a familiar song and then, when he is interested, an excerpt from the symphonic or operatic literature is added and, caught in a receptive mood, he finds it pleasant. Music is not analyzed except for the brief outline of fundamentals, and theory. If the child comes to respond to good music, to like its melody and perhaps



Children Throughout the Nation Learn About the Best in Music by Listening to the American School of the Air "Gateways to Music" Series

sing along with it, the point is won. There is a definite aversion to coloratura sopranos and a preference for singers like John Jacob Niles and the type of music he plays and sings. These simple folk songs and

Niles's untrained and unaffected voice are received enthusiastically.

A good deal of unfamiliar music, that might otherwise never be heard by the students, is introduced to extend their musical background

### Commissions for Composers

Rochester's Station WHAM has commissioned three American composers, Howard Hanson, Paul White and Bernard Rogers, to write music especially for radio. The music should take five to eight minutes for performance, be technically capable of performance with limited rehearsal time and acceptable to any station orchestra. The pieces are expected to be ready for their debuts in the Spring of 1945. None of the composers has ever before written for radio alone. . . . The National Orchestral Association is fostering a somewhat similar plan to encourage contemporary composers. A series of rehearsals of new works, published or in manuscript, will be incorporated in the orchestra's regular Friday afternoon broadcast rehearsals on WNYC. Another feature will be a discussion of the composition by Leon Barzin and the composer. The National Association for Composers and Conductors at 15 West 67th Street examines the scores submitted and makes recommendations to Mr. Barzin. Composers who wish to hear their works rehearsed may send scores to the association. Represented up to Dec. 8 are John Duke, George Lessner, Douglas Moore, Joseph Wagner, Victor Young, Irwin Heilner, Frederick Hart, Henry Cowell and Arthur Kreutz.

The United States Rubber Company, as sponsor of the Philharmonic-Symphony broadcasts, was presented with the National Radio Award by the Metropolitan Alumnae Chapter of Phi Beta at a dinner in New York's Advertising Club on Nov. 1. This organization presented its award to CBS in 1942 and 1943 for the Philharmonic-Symphony broadcasts and this year's award to the orchestra's sponsor makes it the third straight year the Philharmonic has won the trophy. . . . NBC's Hour of Charm all-girl orchestra, soloists and chorus have left for Hollywood where they commence work on a film, "The Co-eds are Coming" in which they will be featured with their conductor, Phil Spitalny. Vivien, otherwise known as Hollace Shaw, left the program on Oct. 29 to rejoin her husband, who is stationed in the South. On their recent tour of the midwest and Canada the ensemble grossed \$101,000 for ten performances. Another tour for early 1945 is being set up. . . . Norman Carev, tenor, is currently featured Sunday nights on MBS's "A Man and His Music", a program of popular and classical songs. . . . Duo-pianists Morley and Gearhart who have been appearing on the Thursday nights, Blue Network, Fred Waring show, will return to it in the near future upon completion of their concert tour.

### Along Radio Row

The Metropolitan Opera will return to the air over the Blue Network on Dec. 2 and will be heard for 18 Saturday afternoons. The Met Auditions are also due back about the same time. . . . CBS has engaged Olin Downes, New York Times music critic for the past 20 years, for the five minute period preceding the Philharmonic-Symphony's Sunday afternoon broadcast. The subjects of his talks will be newsworthy musical events, programs and personalities. Too bad Mr. Downes couldn't replace the present intermission feature. . . . Resuming last year's "Orchestras of the Nation" series, NBC has scheduled the Kansas City Philharmonic for two weeks starting Dec. 16, followed by the Indianapolis Symphony on Dec. 30 and Jan. 13. The Baltimore Symphony takes the spotlight for three weeks starting Jan. 20. The Baltimore and Indianapolis Orchestras will return later on in the season and the Chicago and Eastman School Symphonies will have five weeks each before the series concludes on May 26. . . . Yella Pessl, harpsichordist, is in the midst of a 10-week WOFM presentation of Bach's Well-Tempered Clavier. An invited audience of Schenectady music students attends the broadcasts. . . . Also appearing on the FM band is Edward Caldicott in a 15-minute song recital every Saturday this month at 6:15 on WGYN. In addition to familiar ballads and operatic airs Mr. Caldicott is including two songs by his grandfather, Alfred J. Caldicott.



John Jacob Niles, Demonstrates Dulcimer Technique to Oliver Daniel, Director of the Series

and experience. Last season some of the rarely performed music of William Billings was presented and, on Jan. 16, old music of the Pennsylvania-Dutch, never before heard on the air, will be played.

Thirty-two-year-old Bernard Herrmann came to CBS as staff conductor in 1938 and has remained in this position ever since. Besides conducting Gateways, Invitation to Music and other shows, he is a well-known composer with radio, motion picture and stage scores to his credit as well as many works in the larger forms. The size of his orchestra varies with the program, ranging from chamber-size to full symphony dimensions, with chorus or soloists whenever occasion calls for it.

A teacher's manual, available free of charge, outlines the daily subjects for the entire School of the Air series. The musical section lists suggested recordings, and books and outlines briefly details about the composer or music featured.

### BEGINS BEETHOVEN SERIES

Arturo Toscanini, Who Returned to the NBC Symphony

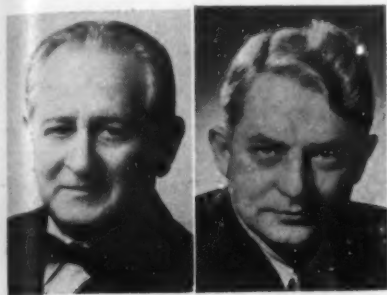


For the second concert of his current Beethoven cycle with the NBC Symphony on Oct. 29 Arturo Toscanini offered the first "Leonore" Overture, the brief Adagio from the "Creatures of Prometheus" ballet and, as the most ponderable contribution of the afternoon, the C minor Concerto with Artur Rubinstein as soloist. The noted pianist, who had before him an elaborate Carnegie Hall recital a couple of hours later, provided a spirited and beautifully finished performance of the work distinguished especially by a moving publication of the Largo. Not the least enthusiastic of those who acclaimed the artist was Mr. Toscanini himself.

The first program included the First and Eighth Symphonies.



# Orchestras Open Seasons



Emil Cooper George Raudenbush

## Raudenbush Presents Verdall Premiere

MORE than 1,900 persons acclaimed George King Raudenbush, the Harrisburg Symphony and the duo-pianists, Dougherty and Ruzicka, at the opening of the orchestra's fifteenth concert season on the evening of Oct. 18.

Aside from the soloists, special features of the evening were a symphonic sequence on the anthems of Belgium, Holland, Luxembourg and France sung by the Symphony Choir accompanied by the orchestra, and a premiere performance of Margaret F. Verdall's "Song for a Peaceful Valley".

### Mozart Concerto Played

Dougherty and Ruzicka played, in a delightful manner, the Mozart Concerto for Two Pianos. The graceful Andante was particularly effective. In addition, they played a potpourri of

Viennese waltzes by Lanner, Stravinsky's "Circus Polka", Milhaud's "Le Boeuf sur le Toit" and a theme from Falla's "El Amor Brujo".

The orchestra performed Beethoven's Fourth Symphony and closed the concert with Rossini's "Semiramide" Overture. This well integrated ensemble was heard to good advantage. Several new members have been added, and it was obvious that many hours of careful rehearsal had been spent to raise the level of the orchestra to its present state of excellence.

## Cooper Is Guest In Louisville

By H. W. HAUSCHILD

LOUISVILLE, KY.

THE Louisville Philharmonic Orchestra opened its 1944-45 season, under the baton of guest conductor, Emil Cooper, at the Memorial Auditorium on Oct. 17-18, before a large and enthusiastic audience. Under the management of Clifford W. Menz the orchestra personnel has been revised and expanded, and under the direction of the guest conductor the orchestra gave one of the finest concerts they have performed.

The program opened with dignified reading of the Goedicke transcription of the Passacaglia and Fugue in C minor of Bach. While there were times when a better balance of the various orchestral parts would have improved the clarity of the composition, the gravity and depth of feeling more than compensated for this lack. The second selection, Cesar Franck's "Love Duet of Eros and Psyche", proved to be the best performed part of the program. It was full of subtle climaxes and the orchestra showed a unity not found in the other selections. The balance of the program was devoted to "Don Juan" of Richard Strauss, and the Fourth Symphony of Tchaikovsky.

### Players on Full Time Basis

This season the Philharmonic has been put on a full time basis so far as the principal players are concerned, and it is Mr. Menz's hope to have it take its place with the fine symphonic orchestras of the country. The next concert will be under the baton of the permanent conductor of the Philharmonic, Robert Whitney, and will present Alexander Uninsky, pianist, as guest soloist Nov. 28-29.

## Denver Concerts Begun by Simson

By JOHN C. KENDEL

DENVER

THE eleventh season of the Denver Symphony opened auspiciously at the City Auditorium Oct. 23. This year should prove a great one in the history of the organization as the Board of Trustees has invited six guest conductors in their search for a permanent conductor. If the opening concert is to serve as a criterion for the remaining concerts of the season,



BARITONE VISITS STEPHEN FOSTER'S COLLEGE

Left to Right, Mr. Edward H. Johe, President of the Washington, Pa., Civic Music Association; Frederick Marantz, Accompanist; Robert Merrill, Baritone and Dr. Paul E. Clark, Secretary of the Association

WASHINGTON, PA.—The Washington Civic Music Association opened its 1944-45 series with a concert by Robert Merrill, baritone. While in Washington, Mr. Merrill expressed an interest in visiting the campus of the Washington and Jefferson College—the oldest college in the United States west of the Allegheny Mountains, and the one which Stephen C. Foster attended. The picture

above was taken in front of the tower containing the carillon which was dedicated to Stephen C. Foster by the College Class of 1844.

The Washington Civic Music Association is looking forward to a successful season. This concert will be followed by four other outstanding events: Christine Johnson; LeRoy Foster, Scholz Trio; E. Robert Schmitz, and Louis Kaufman.

we may well expect a series of outstanding programs.

A. Buckingham Simson, who was the first candidate, set a high standard for the other guests to follow. In spite of the fact that only six rehearsals were held, Mr. Simson achieved an outstanding success. An audience that filled the Auditorium to capacity expressed their enthusiasm in no uncertain terms and the conductor was recalled many times. Eleanor Steber, soloist of the evening, was received with no less enthusiasm than the conductor.

The entire program was skillfully planned and was well chosen to fit the abilities of the players. For the instrumental portion of the program Mr. Simson chose the Overture to "Alceste" by Gluck, the "Italian" Symphony by Mendelssohn and Rakoczy March by Berlioz. All of these were played with finesse and surprisingly good finish for so early in the season.

"The Fourth Beatitude" by Cesar Franck with its impressive role for the soprano was admirably sung by Miss Steber. For her other selections she

sang "Infelice" by Mendelssohn with fine dramatic effect and her concluding numbers, "The King of Thule" and "The Jewel Song" by Gounod showed her gorgeous voice to excellent advantage.

## Hayes, Don Cossacks and Negro Choir Appear in Boston

BOSTON.—The Victory Concerts for members of the Armed Forces opened Oct. 8, when Roland Hayes, tenor, accompanied by Reginald Boardman, appeared. Mr. Hayes was in good voice and donated his services, as did his accompanist, Mr. Boardman.

In Symphony Hall the Don Cossacks have returned for their yearly visit, offering the customary program of Russian Church music and folk-songs, which was conducted by Serge Jaroff.

The Robert Gould Shaw House Chapter of the War Parents of America sponsored the Negro Choir "Wings Over Jordan" in a concert of spirituals in Symphony Hall. The choir was conducted by Hattie Beasley. G. M. S.

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## Chorus Opens Buffalo Series

Other Events Listed —  
Philharmonic Society An-  
nounces Soloists

BUFFALO—The Platoff Don Cos-  
sack Chorus, directed by Nicholas  
Kostrukoff gave the initial concert of  
Zorah Berry's series on Oct. 6 in  
Kleinmans Music Hall. This finely  
trained group gave a varied program  
of religious music, folk songs and war  
songs. Audience favorites were the  
"Bells of Novgorod," "Song of the  
Plains," "Snow over Russia" and  
"Brave Soldier".

Other attractions on the Berry se-  
ries were: Zino Francescatti on Oct.  
24; "Carmen", with Mona Paulee,  
Edward Kane, Donald Dixon, Enya  
Gonzales and Marguaria Saroon on  
Oct. 31; Helen Traubel on Nov. 7,  
and Thelma Altman on Nov. 12. Fur-  
ther attractions will include: Lubo-  
shutz and Nemenoff, Nov. 21; Lily  
Pons, Dec. 5; Rosario and Antonio,  
Dec. 9; Iva Kitchell, Dec. 26; the  
Original Don Cossacks, Jan. 7; Mia  
Slavenska, Jan. 11; Robert Casadesus,  
Jan. 16; Dorothy Maynor, Jan. 30;  
the Minneapolis Symphony, Feb. 10;  
the Pittsburgh Symphony, March 13;  
Ezio Pinza, March 27; Draper and  
Adler, April 7; the Charles Wagner  
production of "Martha", April 21, and  
the Philadelphia Orchestra, May 7.

The Buffalo Philharmonic Society,  
Franco Autori, conductor, will open  
its season on Nov. 14. Ten regular  
concerts are scheduled, including chor-  
al offerings. Pops will again continue  
throughout the winter. Soloists en-  
gaged include Mischa Mischakoff,  
Jennie Tourel, William Kapell, Mar-  
got Rebell, Mischa Elman, Sanroma  
and Donald Dame.

The Chamber Music Society was to  
present the Budapest String Quartet,  
Nov. 13 and Jan. 15; the Coolidge  
String Quartet, March 12; the Alber-  
neri Trio, April 9, and the Mischa  
Mischakoff String Quartet, May 14.  
These concerts will be presented in  
the Mary Seton Kleinmans room of  
the Music Hall.

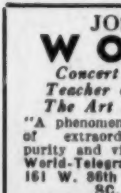
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## New "Blues" Team to Concertize

Libby Holman and Josh White to Present Unusual  
Program of Negro Folk Music Under the Metropolitan  
Musical Bureau

THE Metropolitan Musical Bu-  
reau, which has enriched the con-  
cert field with a number of unusual  
attractions lured from rival realms of  
the amusement world, announces an-  
other unique attraction in the com-  
bination of Libby Holman and Josh  
White in a program entitled Early  
American Blues  
and Other Songs.  
These blues, how-  
ever, are not the  
run-of-the-mill  
blues of Tin Pan  
Alley. Miss Hol-  
man and Mr.  
White have a more  
serious purpose,  
which is to present  
some of the earli-  
est examples of  
this most interest-  
ing phase of Negro  
folk music, adding  
the better type of  
later blues, to-  
gether with songs  
from other sources;  
but all have defi-  
nitely the "folk"  
stamp. Among the  
latter is Paula  
Stone's "Letter  
from the Russian  
Front," which Paul  
Robeson says is  
"the best song  
about the subject  
that has been writ-  
ten here." Josh  
White has record-  
ed this song and  
sent the recording  
to the Russian  
Embassy.

Mr. White, who in addition to his  
singing is reputedly the greatest living  
Negro guitarist, taught Miss Holman  
how to sing these songs. At first he  
doubted that a white woman could  
ever get their "feel", but not now.  
Nor do others, for as Malcolm John-  
son wrote in the New York Sun, "We  
never dreamed we'd ever hear any  
white person sing these songs in the  
electrifying way this new, this more  
dynamic Libby Holman sings them."

There is a delightful intimacy to  
their program, which succeeds in es-  
tablishing a very definite atmosphere  
and musical mood. By ingenious light-  
ing effects and a Venetian blind for  
background, the impression is created  
of the back stoop of an old Negro  
shack. Silhouetted against the light  
that filters through the half-closed  
shutters, is the figure of a woman  
seated on a low stool. At her feet a  
man strums the guitar. In turn they  
sing such early traditional blues as  
"Evil-Hearted Me", "Red River",  
"Baby, Baby", not forgetting that des-  
perate cry of the lady whose husband  
had a roving eye, and her final threat,  
"I'm goin' to move you to the out-  
skirts of town". There is also that  
old folk blues, "Fare Thee Well" that  
has been sung as a spiritual and con-  
verted sinners in its time.

Miss Holman says, "This is real  
Americana. I can't endure Tin Pan  
Alley melodies, and I don't think I'm  
suited for opera or so-called classical  
numbers. But these songs I do feel  
are in my voice. They have an en-  
tirely different approach—they are  
pure native. Just songs that grew  
while the people who sang them toiled  
and grieved and laughed. That's why  
they're so elemental and so expressive.  
No one person wrote them—they just  
grew, like Topsy."

"Presumably, some of the oldest  
date back to the days when the Afri-  
can Negro was torn from his native  
jungle and brought to the South to  
build levees along the Mississippi.

And to lighten his labor he sang these  
laments or "misery songs", as they  
are sometimes called.

"Any musician will tell you these  
songs aren't easy to sing. I broke  
them across my back until I got them  
the way I wanted them. They have a  
range of two octaves, with queer in-



Marcus Blechman

Libby Holman and Josh White

tervals and keys that keep changing at  
all sorts of odd times. You can't really  
put them over unless you relax. That's  
why I sing most of them sitting  
down."

Miss Holman has recorded an al-  
bum of these blues for Decca, and says  
their sales have dispelled any doubts  
she may have had about how the pub-  
lic likes them.

## Los Angeles Attends Varied Recitals

Temianka, Savage, Della Chiesa  
and Compinsky Trio Perform  
—New Series Inaugurated

LOS ANGELES—Henry Temianka,  
violinist, who has been living and  
teaching in Southern California the  
past year, played Oct. 1 in the Wil-  
shire Ebell Theatre. He gave an  
impressive performance of the Bach B  
minor Partita. Theodore Saidenberg  
joined Mr. Temianka in a carefully  
balanced reading of the Beethoven  
Kreutzer Sonata and he played the  
Schubert A major Rondo with a quar-  
tet composed of David Frisina, Lily  
Mahler, Abraham Hochstein and Kurt  
Reher.

Roena Savage, a young Negro so-  
prano making her debut in Los An-  
geles, sang an exacting program in  
the Wilshire Ebell Theatre Oct. 3.  
She was at her best in operatic arias  
from Haydn's "Orpheus and Euri-  
dice" and Boito's "Mefistofele". She  
was accompanied by Adolph Heller.

Vivian Della Chiesa opened a new  
series of Public School Artists' Con-  
certs at John Marshall High School,  
Oct. 11, sponsored jointly by the Los  
Feliz Improvement Association and  
the Los Feliz Women's Club. The  
program was confined to light songs  
and arias.

The Compinsky Trio gave a pro-

gram of Bloch, Rosowsky, Proko-  
fiev, Kirman and the late Joseph  
Achron in the Wilshire-Ebell Theatre  
Oct. 14, in which they were assisted  
by Maurice Schwartz, the interpreter  
of Yiddish and Hebrew drama. Mr.  
Schwartz proved to be as much of a  
musician as actor in this combination  
of talent, an annual presentation by  
the League for Labor Palestine. The  
Compinsky Trio was most expressive  
in the emotional "Nigun" by Ernest  
Bloch and in Prokofiev's "Overture  
on Jewish Themes".

I. M. J.

## San Carlo Opera Outlines Tour

The 33rd annual tour of the San  
Carlo Opera Company, which opened  
in Cleveland, Sept. 14, will include 55  
major cities of the United States and  
Canada, according to Fortune Gallo,  
managing director.

Mr. Gallo has engaged several new  
young American singers this season.  
He is also using guest singers in  
Washington, Boston and other places.  
Bruna Castagna, of the Metropolitan  
Opera, was guest in Washington,  
Newark and Boston. In Washington,  
on Oct. 21, the audience for "Car-  
men", in which Mme. Castagna sang  
the title role, numbered 3600.

In September the San Carlo Com-  
pany appeared in Cleveland, Youngs-  
town, Akron, Milwaukee, Peoria, In-  
dianapolis, and Dayton. Their Octo-  
ber itinerary included Dayton, Hunt-  
ington, W. Va.; Wheeling, New York  
City, Newark, Reading, Lancaster,  
York, Harrisburg, Washington, D. C.,  
and Boston. The November list in-  
cludes Portland, Me.; Sherbrook, Can.;  
Quebec, Montreal, Ottawa, To-  
ronto, and Hamilton. After its East-  
ern tour, the company will go to the  
Pacific Coast.

## Boston Continues Youth Concerts

BOSTON.—On Oct. 25, in Symphony  
Hall, Wheeler Beckett and an or-  
chestra of Boston Symphony players  
opened the seventh season of Youth  
Concerts. The audience was large  
and approving. Mr. Beckett offered  
a little preliminary skirmish by way  
of acquainting his young hearers with  
the various instruments before set-  
tling down to the business of the pro-  
gram, which included the Overture  
to "Die Meistersinger", Romanian  
Rhapsody No. 1, "The Afternoon of  
a Faun" and a march, "The Open  
Road". Following the intermission,  
the Schumann Pianoforte Concerto  
was played by Leo Litwin. The or-  
chestral items were well chosen, but  
it was a mistake to have offered the  
entire concerto. An hour of music  
should have been sufficient for most  
of the youngsters.

G. M. S.

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MUSICAL AMERICA



# The Composer—Randall Thompson

(Continued from page 8)

veying his prospective charge from head to foot, asked slowly, "Have you analyzed the quartets of Beethoven?"

Thompson shook his head indicating he hadn't.

"Have you analyzed the masses of Palestrina?" pressed Bloch.

Thompson had not.

"Have you analyzed the motets of Lassus?" asked Bloch.

Thompson for the third time said no. It was then Bloch's turn to shake his head. "And you are a graduate of Harvard?" he commented gently. However, after more questioning and some reflection he agreed to take Thompson on, and the new pupil was so unnerved by the experience that when he was told that lessons would be \$20 an hour he was too frightened to assert the truth that he "couldn't possibly afford it."

Lining up odd jobs, including some choir singing, Thompson managed to hang on for a course of 20 lessons during which the teacher made profound and lasting impressions on his student. Bloch, a perfectionist craftsman, would sometimes spend "\$20 worth of time" pencilling in "improvements" on fugue sketches that Thompson submitted. As far as Thompson was concerned, however, Bloch's most important advice had to do with his professed inability to teach his pupil how to compose music. "It can't be done," Bloch would say repeatedly. "You've got to do it yourself."

"I remember what Bloch said about teaching myself," Thompson said recently viewing the experience from the perspective of a score of years, "and I haven't stopped. And incidentally," he added with a twinkle, "I can now say that I have analyzed all the quartets of Beethoven, the masses of Palestrina and the motets of Lassus."

Thompson had excellent opportunity to practice Bloch's preachment about self-instruction during the next three years which he spent in Italy as winner of the Prix de Rome. The young composer, who went abroad "never having heard a symphonic work of mine," was on his own all of that time. He came back in 1925 with a stack of scores. But more important to his career his ideas on what he wanted to do in the way of composition had jelled and the way was set for the productive years that have followed.

One of the ideas had to do with the shape of the music he would write. He sums it up in such terms as this: "I am too great an admirer of Bach, Monteverdi and Palestrina, who respected the great canons of music, to want Beethoven to get all the credit for 'freeing' music. Bach and Palestrina moved within their form with perfect freedom."

This approach leads some of his contemporaries to regard Thompson's music as a bit old-fashioned and on the "safe and sound" side. Thompson replies that the present-day emphasis on originality has the deleterious effect of forcing a com-

poser to go from one extreme to another. The belief that every work must be altogether new and different, he maintains, is not well-anchored. "One might as well make up his mind," he argues, "not to buy his clothes at Rogers-Peet because they make suits just like Brook Brothers."

In Italy Thompson developed another idea which he says has kept him out of an "ivory tower" ever since. Over there he was impressed with the practice, dating back to the Renaissance, under which painters, writers and composers set up "shop" like violin makers and other craftsmen, and "took orders" for a canvas, an ode, or an opera.

## Writes Only "To Order"

Thompson has now been writing "on order" for 20 years, and hasn't composed a piece "out of the blue" since 1927. He wrote one of his best known works, the choral composition "The Peaceable Kingdom" for the Harvard University Glee Club on commission from the League of Composers. His frequently performed "Alleluia" was composed for the opening of the Berkshire Music Center. His opera "Solomon and Balkis" was commissioned by the League of Composers and the Columbia Broadcasting System. His popular Symphony II was done on a Guggenheim Fellowship. At the present time he holds a commission from Artur Rodzinski and the New York Philharmonic-Symphony for a symphony, his third, and another from the Cleveland Orchestra for an overture.

Commissions—not all of which, he hastens to add, mean money—give him a specific objective that makes for direct forward movement. For him the certainty that the music he produces will be performed and heard is a tremendous incentive. It also discourages the thing: Thompson is least interested in—structural intricacies and novelties, technical adventures, etc., which tempt a composer creating a work of art for its own sake, and which Thompson thinks prove attractive only to restricted groups of musical intelligentsia.

The test of a score in the Thompson view is to be found not necessarily in its reception in a last-word performance in Carnegie Hall, but more likely in the enthusiasm with which it is accepted, say, by a Baptist church choir in the panhandle country. Thompson who questions that he is "well-known" to the average concert hall attendant, gets a real lift whenever he hears that one of his works has been performed by a high school glee club or an amateur choral society. On the whole he gets more performances in a given year than many composers whose names create sensations when they appear on programs of our major symphonies, choral ensembles, or soloists. A report of the Guggenheim Memorial Foundation for 1941 and 1942 shows that 17 Thompson works received a total of 106 performances, not including innumerable repetitions of solo pieces, notably songs, presented by artists on tour. The

performers ranged from the New York Philharmonic-Symphony to West Coast high school choirs.

Since his Rome days Thompson has been a job holder, as well as a composer, almost continuously. He has taught at Wellesley College and the University of California. He has lectured at his alma mater, Harvard. For two years before going to the University of Virginia he was director of Curtis Institute in Philadelphia. In 1932-33 he visited 30 colleges throughout the country and reported the music he found on the campuses in a book, "College Music".

Thompson was married in 1927 to Margaret Quayle Whitney. They have four children, who are now of grade and high school ages. The family, except that part away at school, lives in a comfortable, roomy house on the edge of Charlottesville. A favorite recreation there is the upbringing of a standard size French poodle named "Courage" (French accent), and a female Great Dane, whose neurotic tendencies are at present a source of grave family concern. The Thompsons are inveterate walkers, and find the three miles to Farmington, a country club estate in the Blue Ridge foothills, a pleasant stroll for dinner of an evening.

The university's director of music, who at 45 has a youthfully ruddy face beneath prematurely white hair, also walks more or less regularly the ten-minute clip to his office on the second floor of the music building on the campus. This is a one-windowed room of modest size which is made even smaller by the music director's ample music library. This leans heavily to Bach and Palestrina scores, the latter of which Thompson picked up in Rome. Thompson confines his labors here to administrative duties. He uses neither this office or his home for composing. Until recently he found a secluded nook in the basement of the music building his most productive working place. But early last summer he took temporary possession of a Swiss chalet type cottage on a nearby mountain top.

## A Skillful Cook

When university duties permit, he drives out there alone in early morning and works at composing until sometime in the afternoon. He has culinary facilities, and on nice days sets up a table on the porch and enjoys a mid-day snack with an invigorating brace of mountain air and a panoramic view of the Blue Ridge and Ragged Ranges. The composer, an entirely sociable man, reluctantly discourages visits to this hideaway, but when guests appear he treats them to good Southern hospitality, and invites them to lunch which he can prepare on short order with more skill and less fuss than one expects of artists.

Thompson composes at an ordinary dining room table, cleared except for the green blotter on which he writes, a pencil, pen, ink, a lamp and a rule-board he devised for marking off the bar lines on his score sheets. There is a grand piano at the far end of the room where one is as likely to find the

# Jeanne Therrien Wins Leventritt Award

Jeanne Therrien has been announced winner of the award granted to young pianists by the Edgar M. Leventritt Foundation, Inc. The award consists of an appearance with the New York Philharmonic-Symphony on Jan. 28 under the baton of Leonard Bernstein. The performance will be broadcast from coast to coast by CBS.



Jeanne Therrien

At present Miss Therrien is teaching piano at Juilliard. She is under the exclusive management of the National Music League.

music of Bach and Brahms as that of Randall Thompson.

Arriving at his mountain retreat on a work-day morning, Thompson pulls from his pocket a sheaf of music notes on which he has scribbled melodies as they have occurred to him. He begins a composition by going over these tunes as possible subjects. He whittles them down, elaborates them, shifts their rhythm—and, inevitably, begins to simplify. He always begins with a melody, and ends by simplifying.

The projected Third Symphony for the New York Philharmonic is now in the melody-selection stage. Fully aware of the work ahead in what he plans as a major composition, Thompson sighs. "But, Boy!" he then exclaims, joyfully contemplating the work as it will be completed for one of the world's greatest orchestras. "I'm going to make it really simple."

Thompson's zeal for the simple and the unpretentious in art carries over to his handling of personal relationships both social and professional. It encourages others to be as informal with him, as he is with them, even in surroundings where starch is not rigidly rationed.

Three years ago Elizabeth Sprague Coolidge commissioned Thompson to write a string quartet for her. She had been interested in his work since the days when Thompson, a schoolmate of her son, Sprague, brought his juvenilia for her to look over. The commissioned quartet was first performed at the annual Founder's Day concert on Oct. 30, 1941, in the Coolidge Auditorium of the Library of Congress. New works by Alexander Tansman and Benjamin Britten were also on the program, and afterward all three composers lined up on the stage to receive medals from Mrs. Coolidge for their service to chamber music.

The great benefactress rising from her accustomed place in the front row center turned first to Tansman. In formal language she paid tribute to his musical gifts and his services particularly to chamber music. Then she spoke equally glowingly of Britten before bestowing the second medal. Finally she faced Thompson.

"And here, Randall," said the patroness affectionately, "This is for you."



# RECITALS IN NEW YORK

(Continued from page 19)

good deal better than Durante's "Danza, danza Fanciulla" or Pamina's "Ach ich fühl's" from the "Magic Flute" (which Miss Evanti sang, for some unaccountable reason, in an Italian translation, though she was singing Hugo Wolf in German a moment later). This air, to say nothing of a Wolf Lieder group that followed, made various unsparing disclosures of a faulty technique, especially of a lack of support resulting in thin and wavering tones.

In songs calling for simplicity of delivery and expression, such as a group of numbers of her own composing and again in a series of Spirituals, Miss Evanti's flaws of production were less disturbingly in evidence. Stylistically, too, she was more in her element.

## Janos Scholz, Cellist

It was a program of unmerciful length that Janos Scholz presented at his Town Hall recital the afternoon of Oct. 14. Beginning with Brahms's noble sonata in F for cello and piano (in which Mr. Scholz had the cooperation of a highly accomplished pianist, George Reeves) it brought to attention a Concert Piece for cello and string quartet composed four years ago by Boris Koutzen but still unheard in this city. A Locatelli sonata in D and Beethoven's Seven Variations on Mozart's "Bei Männern" followed, prefacing a new Duo Concertante of this year's vintage by Norman Dello Joio. Chopin's Introduction and Polonaise, Op. 3, and pieces by Fauré and Granados terminated the heavily freighted bill.

Mr. Scholz is an artist of sound taste, distinguished musicianship and irreproachable ideals. Some parts of his playing, nevertheless, were distinctly better than others. Not until he reached the music of Locatelli did his tone acquire richness, volume or

resonance. Sometimes in the Brahms it was dry and "tight" almost to the point of inaudibility and here, as well as elsewhere, faults of intonation obtruded disturbingly. Under the circumstances the Koutzen Concert Piece (done with the capable assistance of the Philharmonic Quartet) labored under a certain handicap. It is well written, closely knit music, of interesting harmonic facture though its total impression on a first hearing is rather vague. Much more telling was the novelty of Mr. Dello Joio, which proved to be music of warmly poetic fibre making adroit use of the idiom of Paul Hindemith.

## Ethel Elfenbein, Pianist

At her third Town Hall recital on the evening of Oct. 15 Ethel Elfenbein, pianist, offered a program embracing Bach's Italian Concerto, Schumann's Sonata in G Minor, a Chopin group and pieces by Scarlatti, Debussy, Lipsky and Dohnanyi, besides a somewhat ungrateful Sonatina by Anis Fuleihan, performed for the first time. The pianist played with intelligence, taste and musical responsiveness, achieving her best results where too severe demands were not made upon the reach of her hand and where delicacy of feeling and treatment was demanded rather than fire and brilliance.

## Ruth Posselt, Violinist

An invigorating evening of music was provided in Town Hall on Oct. 17 by Ruth Posselt, violinist, with Lukas Foss at the piano. All too seldom in the course of a season does one hear so well chosen a program interpreted with such freshness. Miss Posselt began with Handel's magnificent Sonata in D, playing it with vital, albeit sometimes wiry, tone, and with unflagging eloquence. No less admirable was her performance of Hindemith's Sonata in E, in which Mr. Foss



Sidney Foster



Lenore Engdahl



Ruth Posselt



Ethel Elfenbein

was an invaluable collaborator. Himself a composer, this young artist played Hindemith's music with the enthusiasm and conviction which it needs to make audiences like it.

A return to the 18th century, in the form of Bach's Sonata in A, preceded a whole group of contemporary works, Two Preludes by Shostakovich; Melodie by Prokofieff; the "Ipanema" from Milhaud's "Saudades do Brazil"; and Bartok's Rumanian Dances. The longish program concluded with the Bosmans Concertstück; Bennett's "Hexapoda"; "Composer's Holiday," a work by Mr. Foss; and the Arbos "Tango Espagnole." Miss Posselt's accurate, incisive rhythmic attack, her musical intelligence and above all her belief in the music she played made this recital exceptionally enjoyable.

## Lenore Engdahl, Pianist

Lenore Engdahl, young Minneapolis pianist, who introduced herself here in a more unpretentious framework two seasons ago, won new approbation for her outstanding musical qualities at her first Town Hall recital on the afternoon of Oct. 22. Again her uncommonly sensitive musical feeling, her skill in shaping a phrase-line significantly and her command of luscious tone, along with the palpable joy in playing that she communicated, proved a refreshing experience.

Her technique met the difficulties of the Schumann Toccata, the most tax-

ing number on the program, with fluent adequacy, and she revealed penetrating discernment of the essence of the music played in Beethoven's A-Flat Sonata, Op. 26, the first two of the Brahms Intermezzi, Op. 117, the No. 1 being taken slightly too fast. It is true; the Chopin Nocturne in E minor and the opening Bach Prelude and Fugue in F minor. Her dramatic intentions were not fully realized in her well-conceived performance of the Chopin Scherzo in C sharp minor because of a lack of resonance and opulence in her tone in forte and fortissimo passages. Her program further contained Three Sketches by Kirby, a first local performance of Marga Richter's "Ballet of the Pixilated Penguins" and Pizzetti's "La Pisanella". She was applauded enthusiastically by a sizable audience.

## Sidney Foster, Pianist

There was little reason to modify earlier impressions of Sidney Foster's playing when that young pianist gave his first recital of the current season at Carnegie Hall the evening of Oct. 18. Its most conspicuous elements are still strength and speed of finger and a cheerful readiness to be noisy on the slightest occasion. His technical equipment, though not inconsiderable, is subject to slips and inaccuracies and his notions of rhythm are, from time to time, decidedly his own.

(Continued on page 27)

## Obituary

### Richard Engles

NEW ROCHELLE, N. Y.—Flight Officer Richard I. Engles, son of Mr. and Mrs. George Engles, was killed in a glider accident at South Plains Army Air Field, Lubbock, Tex., on Oct. 22. A native of New Rochelle, he was 21 years old and had enlisted in the army air service in 1942. Before his enlistment he attended Cor-



Richard Engles

nell for two years. His preliminary training was received at San Antonio and he was appointed flight officer last August. Flight Officer Engles's father was for a number of years, one of the most important figures in the field of musical management. Besides individual artists, he managed the New York Symphony and when that orchestra was combined with the Philharmonic, he became head of the concert department of NBC. Among the artists whom he managed were Paderewski, Jascha Heifetz and Ernestine Schumann-Heink. He retired about three years ago.

### Marcel Salzinger

Marcel Salzinger, baritone and teacher, died in hospital in New York on Oct. 18. He was 62 years old. A native of Galician, Poland, Mr. Salzinger studied singing first in Vienna and later in Berlin, and appeared in opera in various continental centers. He served as lieutenant in the Austrian army during the first World War and came to the United States at the close of hostilities. He was heard in America in concert and opera. In 1927, he was made head of the voice department of the Cleveland Institute of Music, holding the position until 1934. Two years later he became head of one of the WPA musical projects in New York State. He is survived by two daughters.

### Gabriel Grovlez

PARIS—Gabriel Grovlez, composer and conductor, died here on Oct. 24, in his 65th year.

A native of Lille, he studied at the Paris Conservatoire under Lavignac, Gédalge and Fauré, and graduated in

1899, with first prize. For 10 years he was professor of piano at the Schola Cantorum, and in the meantime, in 1905, he had been engaged as chorus master and assistant conductor at the Opéra-Comique. In 1911-1913, he was musical director of the Théâtre des Arts and from 1914, conductor at the Opéra. He later conducted at Lisbon and in Chicago in 1921-1922, and 1925-1926. He composed many songs, piano pieces and symphonic works. A ballet, "Namouna" was given in Paris in 1921, and "Le Vrai Arbre Robinson" in Chicago in the same year. He also composed an opera, "Psyché" and on opera-comique, "Le Marquis de Carabas".

### Burton B. Burkette

Burton B. Burkette, composer and former organist at the Zaring Theater, died in his 52nd year on Oct. 18, following a heart attack. Mr. Burkette was born in Troy, Ohio, and for twenty years he had been active in Indianapolis and he had acted as assistant conductor of piano festivals in Indianapolis, New York and Detroit. He was musical director of radio station WOW at Omaha, Neb., and arranger for the Omaha Symphony Orchestra from 1933 to 1935.

W. B. C.

### William J. L. Meyer

MILWAUKEE.—William J. L. Meyer, organist at the Cathedral of St. John and one of Milwaukee's leading musicians for many years, died at his home on Sept. 27, after a long illness. He had studied singing with Gaston Gottschalk, piano with Arne Oldberg and organ with Willem Middleschulte. He had been organist and director of the

Paulist Choir of Chicago and as a young man established the Meyer School of Music which was later incorporated with the Marquette University School of Music.

### Gregory Hast

LONDON—Gregory Hast, concert tenor, popular in England and America a generation ago, died here recently. He was born in London, Nov. 21, 1862, and studied with Sims Reeves. He was for a time a member of the choir at Westminster Abbey. He toured with the Meister Glee Singers, also as assisting artist with Adeline Patti. He later taught at the Guildhall School of Music and was scholarship examiner at the Royal Academy of Music.

### J. Hutchison

PORTLAND, ORE.—J. Hutchison, pianist, teacher, vocal coach and organist, died on Oct. 9, following a brief illness. With Susie Fennel Pipes and Ferdinand Konrad, he founded the Portland Chamber Music Trio.

J. F.

### Arthur C. Hand

CHICAGO—Arthur C. Hand, a member of the Chicago Symphony for more than 30 years, died in hospital on Oct. 18. He was the son of Johnny Hand, who is said to have organized the first band and orchestra in this city.

### P. Marinus Paulsen

CHICAGO—P. Marinus Paulsen, vice-president of the Sherwood Music School, died in hospital, on Oct. 23. He is survived by his wife, formerly Elsie Adams.



# RECITALS IN NEW YORK

(Continued from page 26)

But force and breezy exuberance do not compensate for poetic feeling and cultured notions of style. These qualities Mr. Foster continues to lack. It was in the first work on the program—the Liszt transcription of Bach's G minor Organ Prelude and Fugue—that his talents found their most congenial employment. But neither in the Brahms "Handel Variations" nor in half a dozen Chopin Etudes from Op. 25 did he seem interested in stripping the rind from the romantic kernel of the music, let alone of differentiating between the respective works, all of which ended by sounding disaffectingly alike.

Contemporary pieces by Prokofieff, Dello Joio and Paul Bowles responded more favorably to the treatment the pianist visited upon them. Musically, only one exhibited substance and charm. This was Mr. Dello Joio's sensitive and nostalgic "Prelude: To a young musician," written only last Summer and based on motives which had left an impression on the composer from his childhood days. A waltz from a new opera, "The Age of Gold," still unperformed, proved to be an assortment of ordinary Prokofieff clichés. Paul Bowles' a pair of Mexican Dances, resembled countless others of the sort.

## Nicolas Kopeikine, Pianist

Nicolas Kopeikine, a Russian pianist who is by no means an unfamiliar figure hereabouts, gave a recital at the Town Hall the evening of Oct. 10. His program, ranging from Mozart's C minor Fantasia and a transcription by Isidor Philipp of Vivaldi's D minor Organ Concerto to Schumann's Fantasy in C, Weber's Sonata in A flat, a sonata in D minor by Prokofieff and Ravel's "Alborada del Gracioso," in-

icated that the artist had no intention of sparing himself. Some of these works, no doubt, he played better than others but at no time was the honesty of his artistic approach open to doubt.

Technically Mr. Kopeikine's work is not invariably beyond reproach and it might be questioned if he possesses the subtlety of imagination demanded in Mozart's great Fantasia. And even if his interpretation of Weber's A flat Sonata—a work rarely encountered these days—had certain definite virtues as he played it he seemed to lack that *panache* and that unashamed sentimentality these Weber piano compositions require. In the main one missed in Mr. Kopeikine's sober but plodding performances the enkindling spark of fancy.

## Mary Ferguson, Soprano

Mary Ferguson, a comely lady from St. Louis, who began her musical career as a pianist and subsequently became a singer, made her first appearance in this part of the world in an ambitious recital of songs at the Town Hall the evening of Oct. 11. Her undertakings included Bishop's "Should He Upbraid", Mozart's "Ridente la Calma", the great monologue and air, "O toi qui prolonges mes jours", from Gluck's "Iphigénie en Tauride", Lieder by Hugo Wolf and Erich Wolff, French songs by Debussy, Moret, Canteloube and an English group. A large gathering listened to the newcomer with considerable pleasure and the floral display midway through the concert was uncommonly lavish.

Musical culture developed in the period of her pianistic studies is gratefully evident in Miss Ferguson's singing. Moreover, her lyric soprano voice is now and then of more than average beauty. It could be of much greater charm and eloquence, however, if she acquired the deeper secrets of tone coloring. As it is, her singing soon grows monotonous through her limited range of nuance. But if the tones Miss Ferguson produces sound prevailingly thin and shallow, her scale is well equalized and her phrasing tasteful. She was undeniably overweighted by the Gluck air and her diction requires more

grooming than, up to now, it has apparently enjoyed.

Nevertheless, with further study and experience Miss Ferguson should establish a place for herself. Edwin McArthur supplied her accompaniments.

## Alida Boerkoel, Soprano

One of the best natural voices heard hereabouts in some time was exhibited by Alida Boerkoel, Dutch soprano, at the Barbizon on the evening of Oct. 17. Miss Boerkoel has the true Wagnerian quality, particularly in her *forte* tones in the middle and high ranges. The voice is big and rich in texture, but it suffers from "registers," pedestrian production and a want of fluency—all defects which further training and experience can erase. Her best work was in "Du bist der Lenz," from "Die Walküre," and in a group of little-known Dutch songs by Hullebroeck and Van Rennes. H. Walter Hachek was the capable accompanist.

## Willem van den Andel, Pianist

Willem van den Andel, a Dutch pianist, was heard in recital at Town Hall on the evening of Oct. 9. He offered a program of Beethoven and Chopin that included the "Moonlight" and "Appassionata" sonatas, four Etudes and three Mazurkas.

## Harold Kohon, Violinist

Three novelties set off the recital given by Harold Kohon in Town Hall on the evening of Oct. 24, with Frederick Waldmann at the piano, Villa-Lobos' First Sonata-Fantasia; Johan Franco's Sonata for violin alone, and Eda Rapoport's "Midrash". The Villa-Lobos work, subtitled "Desespérance", shows the influences of the composer's Parisian years, but it is colorful and well worth hearing, in spite of its loose structure. Mr. Kohon played it with a pleasant tone and with musical sensitivity, but he lacked the forcefulness to bring out its dramatic climaxes in proper contrast to the lyrical passages.

The Franco sonata is skillfully written for the instrument without disclosing thematic material of distinction or striking originality of style. Brief and to the point, it was well received. The rest of the program in-

cluded the Mendelssohn Concerto, Ravel's "Tzigane", and Paganini's "Perpetual Motion". Mr. Waldman's accompaniments were tonally rather dry and over-restrained but in all other respects admirable. Mr. Kohon might well let himself go and work for breadth of style in his playing.

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## BASS SIGHTSEEING IN QUEBEC

Alexander Kipnis and Members of the Community Concert Association Committee of Chicoutimi, Quebec. (Left to Right) Vilmond Fortin, Juliette Riverin, Wolfgang Rosé (Accompanist), Mr. Kipnis, Mrs. Gustave Gauthier and Phillip Harvey

CHICOUTIMI, QUEBEC.—Engaged in what seems to be an entertaining conversation, Alexander Kipnis and members of the Concert Association take a look around the site above the Sa-

guenay River. Mr. Kipnis started the association's series this year. Other artists scheduled for the season are John Sebastian, Sascha Gorodnitzki and Licia Albanese.



# RECITALS IN NEW YORK

(Continued from page 27)

With his finely shaded tone and obvious musical intelligence, he should be able to play far more effectively than he did at this recital. S.

## Howard Weiss, Pianist

With strict curbing and careful guidance there is good reason to believe that Howard Weiss, the 17-year-old Brooklyn pianist who was heard in recital at the Town Hall the evening of Oct. 21, can make much of the talent and the flair for virtuosity he undoubtedly possesses. The lad has no end of dash and self-assurance but his chief concern just now seems to be to play as loudly and as fast as possible. Exaggerations and distortions ran riot in his performances of Liszt's transcription of Bach's

G minor Organ Fantasia and Fugue and of Beethoven's "Appassionata". A Chopin group and pieces by Debussy, Dohnanyi and Liszt filled out his program. P.

## Winifred Merrill, Violinist, and Harrison Potter, Pianist

Winifred Merrill, violinist and professor of music at Indiana University, and Harrison Potter, pianist, were heard in the first of a series of three sonata recitals in the Carnegie Chamber Music Hall on the evening of Oct. 25. They played the Brahms Sonata in D Minor, Op. 108; Mozart's Sonata in E Minor (K. 304); and Quincy Porter's Second Sonata. Both Miss Merrill and Mr. Potter played with technical fluency and with praiseworthy interpretative coordination. Their performances rose to no great



At the Victory Harp Colony of America in Camden, Maine, Pupils of Carlos Salzedo and Marjorie Call Salzedo Gather for a Group Photograph

CAMDEN, MAINE.—A large group of harpists came to Camden this year to study with Carlos Salzedo and Marjorie Call Salzedo. In the picture are seen:

Front row, left to right: Lise Pearson, Floylee Hunter, Deanne Muenzer, Marjorie Call Salzedo and Carlos Salzedo, co-directors of the Colony; Shirley Miller, Marjorie Gibson, Patricia Blane.

Second row, kneeling and seated: Cynthia Lancaster, Marjorie Sutter,

Mimi Allen, Betty Jane Holsteen, Patsy Magennis, Nancy Sinclair, Muretta Meyer.

Third row, standing: Dorothy Dregalla, Joanna Allen, Carol Cheeseman, Cheryl Greiss, Ruth Blaine, Dulcie Dimmette.

Fourth row: Ruth Dean, Emily Richardson, Mary Spalding, Jill Bailiff, Beverly Glickman.

Top row: Ruth Moore, Jane Osterland, Libby Jones, Ernie Gowen, Grace Lenfest.

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heights, but they were thoroughly enjoyable and were cordially applauded by the audience. B.

## Selma Reyes, Violinist

Selma Reyes, violinist from Australia, played for the first time in New York, in the Town Hall on the evening of Oct. 22. Frances Ould was the accompanist. It is evident that Miss Reyes has been well schooled and that she has both experience and talent. The Tartini's "Devil's Trill" was well given in excellent classical style. The Brahms G Minor was tonally good but somewhat lacking in spiritual significance and the Dvorak was well handled, especially the slow movement. Some not especially interesting pieces by Nin were well negotiated. It was an interesting evening of good playing. H.

## Roland Hayes, Tenor

The interpretative talents of Roland Hayes substantially outweighed the tenor's vocal limitations when he appeared in a most successful recital of songs in Carnegie Hall on Oct. 15. Mr. Hayes's program followed the traditional pattern, containing a group of airs by Bach, Scarlatti, Handel and Mozart, a Schubert group, and a French group. His many years of experience was particularly evident in his artistic handling of the Lieder and his performance of Saint-Saens "Danse Macabre" was deftly communicated. Reginald Boardman was the accompanist. D.

## Constance Connette, Soprano

Constance Connette, soprano, made an auspicious debut in the Carnegie Chamber Music Hall on the afternoon of Oct. 22, with Maurice Jaquet at the piano. Miss Connette is the possessor of a fine soprano voice of agreeable quality. It is well-trained and the scale is even from top to bottom. Interpretatively, she is still on the tentative side but she seems to have intelligence and a real flair for song. Her program contained the air of Santuzza from "Cavalleria Rusticana" and songs by Handel, Paisiello, Beethoven, Brahms and others. A good sized audience was very cordial. H.

Gordon Manley, pianist, made a New York debut in a Town Hall recital the evening of Oct. 13. Heard on his program were five sketches from Leonard Bernstein's

"Seven Anniversaries" presented for the first time in this city. . . . Owen Berger, pianist, gave a recital at the Town Hall on the afternoon of Oct. 15. . . . Florence Foster Jenkins, soprano, assisted by the Pascarella Chamber Music Society and Cosme McMoon, pianist, gave a song recital at Carnegie Hall the evening of Oct. 25. . . . Edison Harris, tenor, accompanied by Erich Itor Kahn, gave a song recital the afternoon of Oct. 29 at Times Hall. . . . Ragini Devi, gave a recital of traditional dances of India at the Barbizon Plaza on the evening of Oct. 18. She was assisted by Litie Namora. N.

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# National Opera in Mexico Ends Season

**Performances of "Pelleas" and "L'Elisir d'Amore" Conclude Series — Symphony Gives Last Three Concerts with Arrau as Soloist — New Work by Moncayo Has Premiere**

By SOLOMON KAHAN

MEXICO CITY

THE National Opera terminated its season with admirable performances of "Pelléas et Mélisande" and "Elisir d'Amore". The Debussy work, given for the first time in Mexico, was a definite success for all concerned. It was evident that the National Opera was determined to present the masterpiece on the same level of excellence which prevailed a little earlier in the case of "Don Giovanni" under Jascha Horenstein—a performance that will long be remembered in Mexico.

The choice of a conductor was eminently wise. Jean Morel, who a short time earlier had delighted his hearers with his reading of "Tosca", understands Debussy's work both in the letter and in the spirit. He obtained from an orchestra which had never played this score, results that were altogether remarkable. Herein lay the first explanation of the opera's success. The second lay in the capital work of the singers, abetted by the expert stage direction of William Wymetal. A tragic atmosphere was created and sustained that held the public in breathless suspense from start to finish. Those who particularly distinguished themselves in the well-knit ensemble were Raoul Jobin, the Pelléas of the occasion; Marcelle Denya, the Mélisande, John Brownlee, the Golaud, Roberto Silva, the Arkel, and Josefina Aguilar, the Geneviève.

## "Pelléas" Repeated

"Pelléas" earned a repetition; "L'Elisir d'Amore" was favored with two before packed houses. Under the leadership of Guido Picco the performance was carried through with great spirit. The chorus, excellently trained by the talented Mexican, Eduardo Hernandez Moncada, received the warmest applause. Neither is it surprising that the two singers earned rich rewards of enthusiasm, considering the phenomenal work of Salvatore Baccaloni, in the part of Dulcamara, or the fine singing, as Adina, of Hilde Reggiani. John Brownlee was the Belcore, but perhaps the biggest success next to Baccaloni's was

harvested by Bruno Landi for his vocalism as Nemorino. He had to repeat "Una furtiva lagrima" twice.

Another performance which contributed to the success of the season was that of "La Bohème", with the gifted Mexican soprano, Irma Gonzalez, as Mimi. She duplicated here the success she had previously gained in the same role at the Civic Center in New York. Sharing honors with her were Armand Tokatyan, Rodolfo, Carlo Morelli, the Marcello, Eugenia Rocabrana, the Musetta, and Roberto Silva, the Colline. Carl Alwin, formerly of Vienna, conducted with insight and sound routine.

No sooner had the last curtain fallen upon the season than the Board of Directors of the National Opera (whose president, Aaron Saenz, ex-minister of Foreign Relations and Public Education, is also a prominent man of business) set about elaborating plans and signing contracts, for the next season. It is expected that it will occupy an equally lofty artistic plane. In addition to Dr. Saenz the leading spirits of this cultural enterprise are Julio Pani, the distinguished Mexican diplomat, and Ernesto de Quesada, president of the "Asociacion Musical Daniel", which functions as the executive agent of the National Opera.

## Arrau Soloist

The three closing concerts of the series of 17 functions given by the Symphonic Orchestra of Mexico (now in its 17th season) were distinguished by the fact that each offered as soloist the pianist, Claudio Arrau. His playing marked, indeed, the high spots of these concerts. He was heard in the First Concerto of Beethoven and the D minor of Brahms and also in the piano part of De Falla's "Nights in the Gardens of Spain".

In the 15th concert of the series there took place the world premiere of the First Symphony by the young Mexican, Pablo Moncayo, one of the group of youthful Mexican followers of Carlos Chavez who seek, like their master, to draw inspiration from autochthonous sources. His first symphony clearly reveals this tendency. It is beautiful but immature music. On the same program were featured Rimsky-Korsakoff's "Scheherazade", the Overture to the "Marriage of Figaro" and De Falla's "Nights in the Gardens of Spain". Illness prevented Mr. Chavez from conducting the entire 16th concert of the series though he did manage to accompany Mr. Arrau in the Brahms Concerto.

Pablo Moncayo, whom Mr. Chavez has granted more opportunities to conduct than he has to most other young aspirants, directed with uneven results the Overture to Weber's "Obe-

ron" and Stravinsky's "Firebird" Suite. Features of the final concert, under Mr. Chavez's leadership, were Debussy's orchestral versions of Satie's "Gymnopédies", Honegger's "Rugby" and the conductor's own "Zarabanda", part of a ballet Mr. Chavez was commissioned to write for the Library of Congress in Washington.

Among the outstanding recitals recently given in Mexico City under the "Asociacion Musical Daniel" were those of the violinist, Richard Odnoposoff, and of the pianist, Claudio Arrau. Mr. Odnoposoff's success was altogether memorable in a program including the Tartini "Devil's Trill", Bach's Chaconne, and concertos by Paganini, Bruch and Mendelssohn.

Owing to illness Mr. Arrau had, unfortunately, to cancel the second of his two recitals. In the first, how-



Carl Alwin

Jean Morel

ever, he gained the favor of his hearers by his performances of Schumann's "Carnival", Mozart's Sonata in D, the Brahms "Handel Variations" and works by Liszt, Debussy and Bartok.

Another fine event in the Palace of Fine Arts was the song recital of Maria Bonilla, presenting Lieder by Schubert, Schumann and Brahms.

## Teatro Colon Completes Series

**Thirty-seventh Annual Season Ends with Presentation of Native Works — Ravel Opera-Ballet Heard**

By GASTON O. TALAMON

\* BUENOS AIRES

THE Teatro Colon ended its 37th Winter season with a series of performances which, owing to the absence of great foreign singers, was from a vocal standpoint, at least, not very brilliant. Three native works were presented. These were a three-act opera, "La Sangre de las Guitarras", and the ballets "Apurimac" and "Chasca Nahui" on Indian subjects. The composer of "La Sangre de las Guitarras" is Constantino Gaito, the librettists Vicente G. Retta and Carls Max Viale Paz and the work itself ranks as one of the most significant of the growing Argentine operatic repertory which has already more than 60 performed pieces to its credit.

The story has to do with the somber days of the tyrant Juan Manuel de Rosas about 1840 and is an intense drama of love, crime and heroism. Gaito's music is based on folk-like motives from the Pampa regions. Barring a senenade for tenor it is without vocal show pieces of any sort; and the composer employs a native lyric declamation which follows, word by word, the development of the drama. The instrumental part is always symphonic, creates a characteristic atmosphere and comments on the action

somewhat in the manner of Richard Strauss. Nothing could be more colorful and serenely poetic than the finale to the second act, with its hymn to the earth based on a strikingly stylized popular folksong.

Emilio Napolitano's ballet, "Apurimac", is a colorful orchestral score constructed on the pentatonic Inca scale and it involves a legend of the Inca reign. The settings were very effective and both the costumes and Margaret Wallmann's choreography were wholly in the Indian spirit. Angel E. Lasala's ballet "Chasca Nahui" blends Indian and Argentine realism and fantasy, artistically combining these elements. The choreography of Margaret Wallmann, who utilized folkloristic ideas, was very suitable and the solo dances, strongly flavored with Indo-American traits, were remarkably rendered by Maria Ruanova, a young Argentine artist who was premiere danseuse of the Ballet Russe de Monte Carlo.

The only foreign work given for the first time at the Colon was Ravel's captivating opera-ballet, "L'Enfant et les Sortilèges". With the exception of the Polish mezzo-soprano, Lydia Kindermann and of Renée Mazella Balestas, the cast was made up of the following Argentine singers: Clara Oyuela, Zaira Negroni, Consuelo Ramos, Renato Cesari and Angel Matielo.

The rest of the repertoire, consisting largely of stereotyped operatic fare, was of no great musical interest. The season opened with "Bizancio", an expressive and noble work by the

(Continued on page 32)

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# NEW MUSIC *From Leading Publishers*

## For Christmas

### New Music for the Yuletide Of Fine and Varied Character

THE new Christmas music issuing from the publishers' presses this year may be less in quantity than in any recent Yuletide season but it maintains a uniformly higher standard of artistic worth. There has probably been no less creative enthusiasm on the part of composers but because of existing restrictive conditions the publishers have had to exercise greater discrimination.

The Galaxy Music Corporation has just brought out two more seasonal novelties, "Carol, Sweetly Carol," by T. Frederick H. Candlyn, and "Pastourelles, Pastourelles," a French Noel from the province of Anjou, as arranged by Estelle Liebling. Dr. Candlyn's carol, written for four-part mixed chorus, is individual in conception and has a distinctive grace and beauty. The French Noel is a gay little song for solo voice with all the characteristic charm and musical naivete of the traditional French music of this category and Miss Liebling has provided it with a tasteful and appropriately simple piano accompaniment and a well-fashioned English translation of the original French text, which is also given. She has added at the end a carolling cadenza that intensifies the happy-hearted spirit of the song proper. It is issued only for high voice, with a range from A flat to G above the staff in the verse part, the cadenza touching high B flats and C's with airy casualness.

Music Press makes a substantial contribution to Yuletide music with two examples from the strictly classical school, a Christmas motet, "Hodie Christus natus est," by Luca Marenzio, from his Motets for All Festivals of the Year, published in 1585, and "Now Come, the World's Salvation" from Bach's Cantata No. 36; "Schwingt freudig euch empor". The Marenzio motet is written for four-part mixed chorus or three women's voices and a bass, with a contrapuntal skill worthy of a composer who was a contemporary of Palestrina, though less influenced by that master's restraint than the greater plasticity of style and feeling for color of the Venetian School. This edition has been worked out with meticulous care by Hans T. David. The noble Bach work, written as a duet for soprano and alto, either as solo voices or in chorus, is a paraphrase on the chorale, "Nun komm, der Heiden Heiland", and the discerning and skillful editor, Paul Boepple, suggests that if the oboe d'amore designated by the original score to double the voice parts are not available the upper part may be played by an oboe and the lower, by an English horn. He suggests that the chorale may be sung in its simple original form at the end of the duet with good effect.

The house of J. Fischer & Bro. has placed to its credit wholly admirable arrangements for women's voices of

two of the choicest Old World carols, dating from about 1700, by Robert Elmore and Robert B. Reed, who have also supplied English texts. One is a "Carol of the Wind" from Silesia, while the other, "Long Years Ago in Bethlehem", is from the Tyrol, and both are uncommonly beautiful in these arrangements. The first is written for three-part chorus and the second, for four parts.

Of G. Ricordi & Co.'s publications the Negro spiritual, "Behold That Star", from the Collection of Thomas W. Talley, emerges in an authoritatively wrought version by H. T. Burleigh as a Christmas solo of gripping beauty. Issued for low, medium and high voice, it seems destined for widespread use. Ricordi also publishes excellent arrangements by Ruggero Vené for four-part mixed chorus and three-part women's chorus of William Berger's distinguished "Christmas Night."

A Harold Flammer novelty is "Christ, the Holy Child," with both words and music by Frances Williams. This is a well-written four-part mixed chorus with a gracefully turned melodic line and an engaging lilt.

From G. Schirmer comes a notably fine Christmas processional hymn for full chorus of mixed voices by John Jacob Niles, "The King Shall Come When Morning Dawns", a composition of impressive effectiveness. The same house also re-issues Carl F. Mueller's appealing "Our Christmas Day" in solo form, for medium voice, and the lovely Appalachian carol, "I Wonder as I Wander", as knowingly adapted and arranged by John Jacob Niles and Lewis Henry Horton, for both low and high voice.

Then the H. W. Gray Co. has issued a brace of carols for mixed voices by Denison Fish, "A Christmas Chime" and "A Christmas Carol," the former a hymn-like setting of verses by Tennyson that begins and ends with the traditional four-tone phrases of the chimes with striking effect, and the latter, an altogether charming and flavorsome setting of a poem by Dorothy Sayers, "The Ox said to the Ass, said he, all on a Christmas night". And the same firm also has an effective arrangement by Edith Campbell of "Shepherds in the Field Abiding" as a unison carol with descant, the music being that of a traditional French carol and the English text, the work of Dr. G. R. Woodward.

## Solo Voice

### An Up-to-Date Lullaby And Six Lyric Sketches

IN his new song, "The Airmen Are Flying," published by the H. W. Gray Co., Philip James has provided a setting of gently rocking music with an appealing melodic line for a lullaby of up-to-date implications by Isabel L. Gardiner. While the voice part moves along with a smooth and easy flow, the harmonic coloring of the accompaniment is decidedly unconventional



Paul Boepple

Philip James

but none the less effective, even the glaring dissonance that repeatedly occurs on the secondary strong beat lending a certain piquancy to the slumberous mood of the measures concerned. It is a charming little song for medium voice, the range extending from C sharp below the staff to the E of the top space.

"Six Lyric Sketches", for voice and piano, verses by Adele Kelley Thompson, music by Hugh H. MacColl. Axelrod Publications, Inc. \$1.00. "Lyric" is a curious misnomer for these six songs, in which the vocal line often begins and ends in mid-air and the meaningless clashes of voice and piano parts set the teeth on edge. Mr. MacColl must have written better music than this.

## Piano

### Gretchaninoff in Happy Vein In Set of Children's Pieces

FOUR Pieces for Children for piano by Alexandre Gretchaninoff, which the Hargail Music Press has just issued as a set, must be classed among the most spontaneously conceived and happily executed of the many compositions for children that have come from this Russian composer, who is now residing in this country. Apart from the two-page waltz, "My First Ball", these pieces are all only one page in length, though repetitions of certain parts make them seem longer. Both the opening "See Saw" and the following Polka are delectable pieces, while "My First Ball" and the tender little Berceuse are equally charming in different ways.

THE literature of music for two-piano teams has been extended by two transcriptions by Harold Bauer of solo compositions of his own. One is "Ye Sweet Retreat," based on a melody from William Boyce's cantata "Solomon," published in 1743, while the other is his "Flourish," which is based on an old French soldiers' song, "Le port Mahon est pris," dating from the time of a French naval victory in 1757.

These are richly flavorsome pieces, written as they are with the composer's authoritative knowledge of pianistic defects. The technical demands are not formidable. They are published by G. Schirmer, as is also a new and admirably designed arrangement by Mr. Bauer for two pianos of "The Star-Spangled Banner," tastefully straightforward and effectively sonorous.

### Briefer Mention

Concerto No. 3, in C, Op. 26, by Serge Prokofiev. One of the earlier of the Russian modernist's works, written in 1917 and introduced by the composer and the Chicago Symphony Orchestra in 1921, now available in a well-printed American edition, with orchestral part arranged for two pianos by the composer (Am-Rus Music).

"Sweet Vision", by Margaret Upcraft, arranged by Carl Deis as a gracefully melodic and warmly colored piano piece. "Camellias", by Ralph Federer, a pleasing melodious piece of tender sentiment, three pages in length (G. Schirmer).

### Teaching Material

"On the Lake", by Cora Sadler, a gracefully swinging melodic piece in dreamy mood that forms a good study in style, very easy in both the forms in which it is published, for two hands and for left hand alone. "Over and Under", also by Cora Sadler, a pleasing little piece in alternating arpeggiated figures, with the crossing of the hands (G. Schirmer).

"To a Sleeping Child", by Rosamond Heard, an essentially musical little two-page piece, very simple (R. D. Row).

## Miscellaneous

### Hindemith Work for Piano Brass and Harps Is Issued

A MOST unusual and valuable addition to the contemporary chamber music repertoire is Paul Hindemith's Concert Music for piano, brass instruments and two harps, which has been issued by Associated Music Publishers, Inc., in the form of the piano solo part with a reduction of the accompaniment for a second piano by Franz Willens. Orchestral parts are available for rental from the publishers, but pianists who play the work will be grateful to Mr. Willens, for the solo part is as exacting as a concerto and the second piano part will be of invaluable aid in rehearsals.

Although Mr. Hindemith composed this work in 1930, it is still unfamiliar. Those who think of his music in terms of sombre colors and stark outlines should hear this score with its shimmering colors and impressionistic effects of harmony. Of course, it is scarcely rich or melodically gracious, but it reveals a mastery of timbres and purely sonorous problems, even in the two piano arrangement, which makes one doubly eager to hear it with its full instrumentation.

A quiet introduction of a few pages leads into a passage of that vigorous fugal writing which is a stylistic habit of the composer. This is played by the piano solo, which is joined by the other instruments for a brilliant development to an exciting climax. A set of variations forms the third movement, which calls for expressive phrasing from the solo pianist. The final movement again needs strong fingers and a stout heart, but repays the performer in terms of masterly construction. It quiets down towards the close, and ends with a singularly effective cadenza for piano solo which melts into a C Major chord in the accompaniment.

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# AMONG RECENT BOOKS

**BOHUSLAV MARTINU.** By Milos Safranek, 126 pages. Alfred A. Knopf, New York, 1944. \$3.00.

One of the most intelligent and definitive biographies of a contemporary composer yet to appear is this story of Martinu, the man and his music, by one who has the double advantage of being an able analyst and, for many years, a close personal friend of his subject.

By way of introduction, Mr. Safranek says, "If it were not for our long friendship this book could hardly have been attempted. Martinu is no conversationalist. He is immoderately shy and modest, and it is very difficult to get him to talk about himself, still more about his music". To these words the present writer can, from personal experience, cry "Sooth!" and admire Mr. Safranek's accomplishment the more.

The pages are few and the type is big, but this little book manages to give a full, well-rounded account of the career to date of the 54-year-old composer, temporarily resident in this country, who seems destined to carry the banner of Czech musical culture in our time in the wake of Smetana and Dvorak. His childhood, spent in the tower of the church in tiny Policka, where he was born, and the profound effect that peculiar environment was to have upon his whole psychology, musical and otherwise; the difficult years in Prague where he could not get on at the conservatory but managed to sustain himself by playing violin in the Philharmonic; the revelation that was Paris



Bohuslav Martinu

and the flowering of his personality and artistic genius on the quays of the Seine—"The quays of optimism", Martinu called them; the artistic communion with Albert Roussel; the tragedy of the fall of France and the agonies of flight from that stricken country; the arrival in America and the beginning of a new life in a strange land—all of these episodes, in which there were generally more tears than laughter, are simply, but authentically and forcefully, told by Mr. Safranek who himself obviously had a part in more than one of them.

In addition the biographer discusses in detail, as one having privy and prior knowledge, many of Martinu's most important compositions, the majority of which are unknown thus far in America. We know nothing, for instance, of Martinu as a composer for the theater, yet he has written no less than eight operas, including "Juliette", "The Miracle of Our Lady" and "The Suburban Theater", and ten ballets, including one of his finest works, "Spalick", in addition to two more operas and a cantata composed especially for radio presentation.

We know Martinu chiefly for his orchestral music, including the two symphonies and the early "La Bagarre"; also for the Second Piano Concerto, the String Quartet with Orchestra, the Concerto for Two Pianos, the Violin Concerto and a dozen pieces of chamber music—some 25 or 30 works in all.

In his artistic inventory of the composer, Mr. Safranek says, "The years Martinu spent in Paris, during which his outlook was enriched by the internationalism of the metropolis, clarified his innately Czech expression. America gave him greater freedom and authority, and an increased craftsmanship in his work. Consequently his compositions are not attached exclusively to local soil, but

contribute, rather, as a Czech component, to world culture."

Again: "Martinu is in every way a positive man, and his work is a living organism. He possesses what Goethe called 'die exacte Phantasie', and is firmly in opposition to all Faustism, skepticism, and irony—in a word, to the entire 'superman' complex. The 'Demon of the Absolute', which for so long haunted romantic music, does not exist for him."

Everyone who has listened carefully to Martinu's music will recognize that Mr. Safranek knows whereof he speaks. Whether one likes his music or not, the last thing that could be said of Martinu is that he is superficial, that he is an "ismist" of any description, or that he is a poseur. There is no more sincere and earnest worker in music today than Martinu. And there is no one who feels more deeply his obligation to his native culture. When the war in Europe is over, Czechoslovakia will again be heard from, musically. This writer is not reluctant to wager that the voice will be that of Martinu.

RONALD F. EYER

**YOUR CAREER IN MUSIC.** By Harriet Johnson. 319 pages. E. P. Dutton & Co., Inc., New York City, 1944. \$3.00.

Miss Johnson has attacked a major problem and she offers much good advice to those who aspire to making a living through music. She covers all fields from boogie-woogie to chamber music and grand opera and gives a good deal of detail concerning costs of recitals and the expected compensations from the string quartet to the symphony orchestra.

All this is definitely to the good and students still in the formative period, may learn much from the volume. At the same time, Miss Johnson falls into error more than once. On page 195 we read this astounding statement: "In 1913, Paul Althouse was taken into the Metropolitan, the first American singer to receive this honor." Miss Johnson is, apparently unaware that at the third performance of opera ever given in the Metropolitan Opera House on Oct. 26, 1882, the Leonore of "Il Trovatore" was Alwina Valeria, a native of Baltimore. Has Miss Johnson never heard of Lillian Nordica, Emma Eames, Zelle de Lussan, Geraldine Farrar, Bessie Abbott, Sybil Sanderson, Frances Saville, Suzanne

Adams, Riccardo Martin, Allen Hinckley, Herbert Witherspoon? A casual glance at the roster of the Metropolitan in Mr. Kolodin's book, reveals 30 Americans who preceded Mr. Althouse as members of the organization.

There are other strange statements such as that Horatio Parker was "famous for his opera, 'Mona,'" surely one of America's greatest operatic flops. Does Miss Johnson know the composer's "Hera Novissima" or some of his very fine church music?

However, taking one consideration with another, there is meat in the book. If Miss Johnson had waited, say, a decade, before writing it, and had been more careful in verifying her statements and about those whom she consulted in the matter of opinion, its value would have been immeasurably greater. H.

**SUCCESSFUL SINGING.** By Julia Stacy Gould. 83 pages. Axelrod Publications, Inc., Providence, R. I., 1944. \$1.25.

Amid the present season's welter of books on the art of singing, this shines forth with much that is admirable. The author is rather inclined to over-write her subject and there are some incongruities. She gives some accurate information on anatomy as applied to singing, but having established the fact that the diaphragm is an involuntary muscle, falls into a common error of treating it as a muscle under the control of its possessor. The work is "based on the Italian Method of Singing" which reminds one of a prominent teacher who, when asked if she taught the Italian or German method, replied "If you will explain to me just what you mean by the German and Italian method, I can answer your question." After all, there is only one way to sing and that is the one which results in agreeable sounds produced without effort, no matter what its geographical location. There also seems a good deal of hairsplitting, but this may be merely a point of view. One of the world's greatest singers, it is to be remembered, learned to sing perfectly by spending two years on two pages of exercises! Miss Gould obviously knows her own mind, which is more than can be said for most "professors" of singing who write books about it! H.

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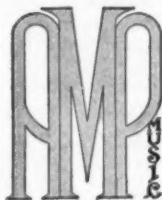
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## Seattle Hears New Bartok Work

**"Children's Corner" Given First Local Performance by Bricken**

SEATTLE, WASH.—The second subscription concert of the Seattle Symphony under Carl Bricken was played Oct. 16 to another large audience. The first half of the program included Elgar's Variations for Orchestra, and two works never heard here before: Bela Bartok's Rumanian Folk Dances and Debussy's Suite, "The Children's Corner". They proved distinctly interesting. The orchestra showed careful workmanship and precision of detail. The Bartok Dances were played with a spirit and dash not evidenced before this season. "The Children's Corner" with the comical "Golliwog's Cakewalk" brought this part of the program to an interesting close.

A reading of Franck's noble Symphony completed the program. In the short time he has been here, Mr. Bricken has molded the ensemble into a well rounded and confident group; each performance is marked with noticeable improvement.

Cecilia Schultz opened a busy season on Oct. 6 with Grace Moore as the attraction. A packed house greeted the singer. Otto Herz was the accompanist. Tito Guizar, accompanied by dancers and a seven piece band, sang to a capacity house Oct. 7. The two pianists, Helene Druke and Walter Shaw, made their second appearance here Oct. 21. Their playing is characterized by boldness of style, regularity of tempo and a fine coordination. **NAN D. BRONSON**

## Argentinian Works Played at Recital

**Tri-County Concerts Association, Art Alliance and Junto Series Begin Season**

PHILADELPHIA — Marisa Regules, Argentinian pianist, at the first of this season's Tri-County Concerts Association recitals Oct. 6, exhibited a large measure of adroitness and spirit in Franck's Prelude, Chorale and Fugue, Chopin's B minor Sonata and other pieces including numbers by her countrymen Alberto Ginastera and Juan Jose Castro. On Oct. 27 the association featured Julius Schulman, violin-

ist, whose aplomb and skill had brilliant exercise in Paganini's D minor Concerto, Bela Bartok's attractive Rumanian Dances and items by Bach, Saint-Saens and others. Isadore Gorn was an excellent accompanist.

Beethoven and Brahms were represented at a recital in the Philadelphia Art Alliance on Oct. 10, the former by the Trio in B-flat, Op. 11, with Arnold Black, violinist; Donald Romuth, cellist, and James Leon, pianist. Mr. Black and Leo Luskin, pianist, played Brahms's A major Sonata, Op. 100; Anna Burstein-Bieler, the piano Sonata in C, Op. 1, and several Lieder engaged Charlotte Milgram, contralto.

In a series of vocal concerts under Junto auspices, Nanette Marchand, soprano, delighted by her artistry in "Songs of France" at the Academy of Music Foyer on Oct. 20. Louis Kazze, Junto music director and lecturer, supplied the accompaniments. Other vocalists in the series have been Genevieve Timmings, Ralph Cavallucci and Augustine Garcia. In a group of Junto instrumental recitals recent artists have been Lalia Storch, oboist; Lawrence Alter, clarinetist, and Robert Cole, bassoonist.

The Music Committee of the Philadelphia Art Alliance presented an evening of music by Isadore Freed, American composer-pianist, on Oct. 26. The schedule opened with a "Triptych" for violin, viola, cello and piano in a skillfully-wrought and appreciatively-acknowledged production by Jasha Simkin, Leonard Frantz, Harry Gorodetzer and the composer. Other numbers included an appealing Rhapsody for viola and piano, interpreted by Phyllis Housten and Mr. Freed, and "Postscripts," for women's voices and piano, set forth by seven singers and the composer, who prefaced the performance with remarks on humor in music.

In the sphere of choral programs recently there were presentations under Alexander McCurdy of Mozart's "Requiem", Bach's "God's Time Is the Best", and Haydn's "Imperial Mass", and under Walter Baker's direction of Bach's "Reformation" Cantata and Faure's "Requiem."

**WILLIAM E. SMITH**

## Canada to Hear Prominent Artists

**Pittsburgh, Philadelphia and Minneapolis Orchestras to Play in Montreal**

MONTREAL.—During the season St. Denis Theatre will house an impressive array of musical events. Among them are: Miliza Korjus; Luboshutz and Nemenoff; the Montreal Philharmonic under Lorin Maazel, Efrem Kurtz and Andre Kostelanetz with Ania Dorfman, Sondra Bianca, Marcel Hubert and Jascha Heifetz as soloists; Mia Slavenska and her ballet Company; Witold Malczynski; the General Platoff Don Cossacks; the Minneapolis Symphony under Dimitri Mitropoulos; Thomas L. Thomas; Vivian Della Chiesa; Zino Francescatti; the Pittsburgh Symphony under Fritz Reiner with Isaac Stern as soloist; William Kapell; Anne Brown; the Monte Carlo Ballet Russe, and the Philadelphia Orchestra under Eugene Ormandy.

The Philharmonic concerts under Lorin Maazel will also be given in Toronto and Ottawa.

In Quebec at the Palais Montcalm



**CELEBRATING A BIRTHDAY WITH MUSIC**

When Reinald Werrenrath's Birthday Came Round Last August He Invited a Group of Men from the Mendelssohn Club of Albany, Which He Conducts, to His Summer Home at Chazy Lake. (Left to Right) Raymond Masters, Mr. Werrenrath, Benjamin Wittam, Jr., Howard Thomson, Richard Fisher, Raymond Phillips, James Hill, Thomas Thirkildsen, Harold Duell, Edgar Palmer and Dr. Donald Taylor

appearances will be made by Luboshutz and Nemenoff, Bidu Sayao, Mia Slavenska and company, Witold Malczynski, the General Platoff Don Cossacks, Zino Francescatti, William Kapell and the Monte Carlo Ballet Russe.

Marian Anderson, Yehudi Menuhin and Mischa Elman, as well as the Metropolitan Opera and Ballet Theatre have already appeared this season in Canada.

## Honor Mrs. MacDowell At Luncheon

A LUNCHEON in honor of Mrs. Edward MacDowell, widow of the composer, was given under the auspices of the National Federation of Music Clubs, in the Music Room of the Hotel Biltmore on Oct. 17. Mrs. Guy Patterson Gannett, president of the Federation, was chairman, and the guests, among them many prominent musical personages, numbered about 300. The toastmaster was Walter Damrosch.

The luncheon served to launch in this area the Federation's campaign to insure the election of Edward MacDowell to the Hall of Fame of the New York University. According to a statement by Mrs. Edgar Stillman Kelley, Chairman of the Federation of the Hall of Fame Committee, more than 25,000 ballots in favor of the project have already been signed and it was hoped to increase the number almost tenfold for Mrs. MacDowell's approaching birthday.

Speakers of the occasion included besides Mrs. Gannett and Mr. Damrosch, Ernest Hutcheson, president of the Juilliard School, who paid tribute to the work of the MacDowell Colony in Peterborough and expressed the hope that the Colony might profit by a large endowment; Leon Barzin, Virgil Thomson and, in the absence of her husband, Mrs. Olin Downes. Mrs. MacDowell, for her part, emphasized the need for more fellowships for outstanding creative artists in various fields. Nan Merriman, the Federation's Young Artist Winner for 1941, was heard in some French songs, MacDowell's "Blue Bell" and the "Star-Spangled Banner."

## Buenos Aires Events

(Continued from page 29)

conductor, Ettore Panizza, which was warmly acclaimed. Other operas heard were "L'Amore dei Tre Re", "Boris Godunoff", "Otello", the Puccini Triptych, "La Bohème" and "La Traviata". Semi-novelties were Rimsky-Korsakoff's "Sadko", Massenet's "Jongleur de Notre Dame", and Ravel's "L'Heure Espagnole". "Sadko" was sung in French. Among Argentine composers there is a general desire to have operas performed in Spanish translations, a wish violently opposed by the "old guard" subscribers, however, who though once the main financial contributors have long ceased to be so but none the less protest when they hear any language sung except the one they are used to. Only one German opera was heard, Richard Strauss's "Feuersnot", conducted by Fritz Busch. Outstanding among our singers was the Argentine soprano, Delia Rigal, whose beautiful voice and artistic attributes were strikingly exploited in "La Traviata" and several other works. Other vocalists who deserve mention include Amanda Cetera, Xaira Negroni, Consuela Ramos, Dora Pokorny, while the "veterans" include Isabel Maregno, Sara Menkes, Pedro Mirassoum and Juan Zanin.

Besides Panizza, who directed besides his own "Bizancio", "L'Amore dei tre Re", "Traviata", "La Bohème", "Otello", and the Triptych, there appeared the French conductor, Albert Wolff, who led "Le Jongleur de Notre Dame", "Sadko", "Boris", "L'Enfant et les Sortilèges" and "L'Heure Espagnole".

The artistic supervision of the Colon was under the supervision of the Argentine maestro, Ferruccio Calusio. It is regrettable that Mr. Calusio, with all his ability, failed to act against the crumbling tradition which prevails instead of heeding the demands of our times and securing less reactionary results.

Fritz Busch was heard as conductor of a series of concerts at which he produced all the Beethoven symphonies in five sessions. Besides, he gave four additional programs, devoted to Wagner and Strauss.



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# San Francisco Opera Closes

(Continued from page 14)

sonal charm. But her singing was uneven and inclined to excessive vibrato in its upper register. Raoul Jobin was not at his best as Faust, but Hertha Glaz was the most credible of Siebels, and Leonard Warren a fine Valentin. Miss Votipka was excellent as Martha, and Mr. Cehanovsky as Wagner.

Mr. Steinberg conducted "Faust" with the same fine clarity and balance he had given "Falstaff." Agnini staged the third act in three scenes and although many were surprised to find



George Sebastian Hans W. Steinberg

the devil in church, the treatment of the cathedral scene was very impressive. The soldier's chorus was funny, as usual. But the ensemble, as a whole, sustained the new standard for excellence achieved under the direction of Kurt Adler.

"A Masked Ball" brought the greatest personal ovation of the season to Leonard Warren for his "Eritu". It literally stopped the show. It was Mr. Warren's opera, although Jan Peerce was excellent as Riccardo, Lorenzo Alvary and Charles Goodwin as Sam and Tom, and Margaret Harshaw as Ulrica.

As usual, Stella Roman's singing was inconsistent and variable. Sometimes, in pianissimo, it was exquisite. At other times it was forced, white, and generally mediocre and sometimes guilty of a tremolo. Virginia MacWatters made an alert and excellent Oscar, winning applause after each solo number. Other roles were ably done by Mr. Cehanovsky, Tallone and Max Lorenzini.

It, too, was a triumph for Mr. Steinberg, who shared his applause with the orchestra which richly deserved the recognition.

## "Tales" Well Received

"Tales of Hoffmann" was a tour de force for Raoul Jobin whose singing of the title role far transcended all of his previous singing and acting in so far as his San Francisco appearances are concerned. It was also a triumph for Virginia MacWatters as Olympia. The role suited her to perfection and she sang the part beautifully and enacted it with the utmost cleverness and charm.

Other high spots in the "Tales" were Francesco Valentino's work as Dappertutto and Alessio de Paolis as Frantz and Spalanzani. Mr. Pinza's Cochenille was more convincing, pictorially, than his Dr. Miracle. Licia Albanese sang beautifully as Antonia. Lily Djanel was Giulietta, Hertha Glaz, Niclausse. A strikingly fine contralto was that of Claramae Turner who was the voice of the portrait. George Cehanovsky, Lorenzo Alvary, Joseph Tissier, John Garris, Edward Wellman and W. Verson Sanders completed the cast which may be credited with the finest performance of the Offenbach opera ever given here. Gaetano Merola conducted.

Rise Stevens' "Carmen" was a delightful experience. She was an aristocratic, highly sophisticated Carmen who had everything the part required and gave it everything except vulgarity—which is more habitual than essential in a Carmen portrayal. Sensuality, love, fury, scorn, innuendo and nuance were all part of her characterization and were reflected in her voice, her singing and her acting.

Charles Kullman acted well and did some good singing as Don José. Virginia MacWatters negotiated the role of Micaela with no little success. Francesco Valentino lacked essential qualities for Escamillo but Lorenzo Alvary lacked nothing in the part of Zuniga. Mr. Cehanovsky, Mr. de Paolis, Thelma Votipka and Alice Avakian completed the cast.

Armando Agnini's setting for the first act was novel in that it was an interior of the cigarette factory rather than an exterior. It had provocative points as well as admirable ones.

George Sebastian conducted and

produced a performance of dynamic contrasts. His highly individual baton technique was often as bewildering as the results were interesting. But orchestra and singers managed to decode the strange and unfamiliar beat and the conductor's sensitivity and musicality were above reproach. More rehearsal time would have been advantageous, but in spite of obvious uncertainties the performance was one of the most interesting ones of the season. It broke attendance records—hundreds being turned away for lack of standing room.

A second performance of "The Tales of Hoffmann" concluded the schedule Oct. 28.

## Mexican Symphony to Appear in Texas

MEXICO CITY—The Symphony Orchestra of Mexico, under the direction of Carlos Chavez, has just completed its 17th consecutive season and is now undertaking a national tour of Mexico.

During the tour one concert will be played in El Paso, Texas—the first appearance of the orchestra in the United States. Mr. Chavez is also scheduled for guest appearances with the Los Angeles Philharmonic and the San Francisco Symphony.

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# Debunking Old Operatic Legends

(Continued from page 6)

If Bizet was not exactly cheered by the early fate of his masterpiece he was certainly not killed by it. What carried him off was a throat affliction, the details of which call for medical rather than historical judgment. Another, but naturally a less widespread Bizet myth, is the belief that the composer, dissatisfied with the score of his opera "Ivan the Terrible", had consigned the manuscript to the flames. To this day you can read the assertion in more than one sober biography. Yet there is so little basis of fact in the legend that persons who visited the Bizet Exhibition in the foyer of the Paris Opéra in 1938 could see the autograph of "Ivan" with their own eyes.

WHO is not acquainted with the downfall of Verdi's early comic opera, "Un Giorno di Regno", and how many imagine that the ill-starred piece was ever heard again? The details of the affair usually told are about as follows: the young composer, overwhelmed by the loss in rapid succession of his first wife and their two children, found himself obliged by contract to turn out in hot haste a comic opera on an inferior and old-fashioned libretto. The cruel task was too much for even a man of Verdi's tough fibre to shoulder. The piece was a failure and the audience hissed it unmercifully. Verdi was deeply wounded even though he appreciated under what impossible odds he had written the work and he bore the public a grudge for its unkindness, far into his old age. Yet people seem to forget that the Italian public, to some degree, made amends for its churlish behavior. For whether the fact is remembered or not, "Un Giorno di Regno" was produced again in Venice, in 1845, five years after its disastrous premiere. And this time it was relished and heartily applauded. We are told that Verdi "was greatly cheered by this success". But for most of those who study Verdi's career, "Un Giorno di Regno" foundered without a trace at once and was never heard of again.

I HAVE always wondered just how much truth there was in the story that a monstrously fat Violetta was the cause of the failure of "La Traviata" when it was first given at La Fenice in Venice. The public, according to the story usually told, went into hysterics when Dr. Grenville remarked, in the last act, that consumption would carry off the fleshy heroine "in a few hours". True, the tenor was "out of voice" and the baritone, Varesi, disaffected. But it is the fat lady who usually bears the blame for the downfall of the opera.

Now, it must be remembered in the first place that the physician does not announce the imminence of poor Violetta's dissolution till the last act of the opera, so that this could hardly furnish substantial grounds for the failure of the work as a whole—or even for a greater part of it. Moreover, even in the early stages of his career, Verdi was not a little particular about the artists chosen to interpret his operas. Consequently, he must have had a tolerable idea whether Signora Salvini, the original lyrical Camellia Lady, could be depended upon to present a reasonably illusive heroine. I have not been able to find her picture but I have seen one of Mme. Penco, an earlier choice of the composer for his Violetta, and from that picture it is obvious that she was anything but the likeness of an ailing sylph.

"Was the fault mine or the singers'?" questioned Verdi after the premiere: "Time will tell!" Time did

tell, as all of us know. But it is not a matter of widespread knowledge that the composer subjected his score to quite a generous overhauling before launching it anew. And so, if the original singers were more or less at fault and "did not understand the music", the alterations practised on the piece indicate that Verdi was not wholly blameless himself. Of these changes we hear very little, of the fat lady, very much. Could it be that her bulk was not so culpable after all?

FOR what kind of a voice did Gluck write Orfeo and should the role be sung by a man or a woman? In this part of the world we practically always associate it with a contralto and, by a contralto, we mean, of course, a woman. But did Gluck? We read that in Paris the first French Orpheus of this master was a tenor. And at the Paris Opéra Comique I have repeatedly heard him sung by a man. Yet perhaps the most famous French Orpheus of the 19th Century was Pauline Viardot-Garcia. What is the answer?

Simply this: Gluck composed the role in Vienna for a man, Guadagni. Only, this Guadagni happened to be a castrato, an artificial contralto. A number of years later, when Gluck produced the opera in Paris, he had at his disposal an unaltered male, who sang tenor. For him he revised the role and so it was a tenor who not only sang the part but established a French tradition. Still, France boasted no more celebrated an Orpheus than Pauline Viardot—and she lived in Paris, like that other mighty cham-

pion of Gluck, Hector Berlioz. And so between them they strengthened the feminine claims on the part. Today the chances are that about a hundred people have witnessed a female Orpheus to every one who has seen and heard a masculine one.

THE trousered soprano or contralto is, of course, nothing new in opera. But there are a couple of cases where the sex of a particular role has been bedeviled by more or less fantastic legend. Massenet's "Jongleur de Notre Dame" is a case in point. It was conceived and composed for a tenor—not a bel canto tenor, to be sure, but more the sort of thing the Italians call a *tenore di mezzo carattere* and the Germans a *Spieltenor*. But Americans who base their acquaintance of the lovable work on Mary Garden's Juggler Jean, although they may have heard that piece is given with a man in that part in the Opéra Comique, continue to labor under the delusion that Massenet, at Miss Garden's request, sanctioned that lady's assumption of the role. There is no truth whatever in this delusion. Massenet did not consent to the Garden transformation and she appears to have made it on her own responsibility. As a matter of fact, the composer forbade her to sing the role in France. Certainly there was no question of a woman filling the part when the Opéra Comique revived the work early in the war.

Octavian, in "Rosenkavalier", is a more complex problem and continues to confuse no end of opera goers. Why should a modern realist, like Richard

Strauss, revert to the traditions of earlier centuries and give us a character which, after all, follows in the tracks of Cherubino, Adriano, Siebel, Frédéric and the rest? Why not a tenor lover for the sake of illusion?

THE question has been answered in various ways but never, to my recollection, in the right one. The legend which has gained the widest currency (though folks do not like to press the point) is that Strauss and Hofmannsthal assigned the part of the adolescent Rose Bearer to a woman out of purely psychopathic motives. And those who decline to credit this tale usually end by murmuring something indefinite and misleading about certain musical needs of the score.

The one wholly obvious explanation is one that virtually nobody ever hears. It is that the boy, Octavian, is twice obliged to disguise himself as a woman. A man might get away with this in the first act, in the third he certainly could not. For here, Octavian, impersonating the maid, Mariandl, has to enact a coarse, rather lengthy love scene with Baron Ochs and in the course of this carousing and of deceiving the old rake he is obliged to sing. A clever disguise might conceivably trick the eye of even as experienced an amorist as Ochs von Lerchenau, but how about the ear? In what kind of a voice would Octavian have to sing in order to carry out the illusion he aims at? Can one imagine what a falsetto sound would do to it? And if Mariandl retained her masculine voice even in a feminine get-up, just how long would the Baron fall for the plot? That, it seems to me, is the one and only answer to all this far-fetched psychopathic superstition.

## Menuhin Back from Tour of Liberated Europe

DURING a recent whirlwind tour of England and liberated Western Europe Yehudi Menuhin gave concerts on the plane elevator of an aircraft carrier, in Salisbury Cathedral, in Brussels less than two miles from the fighting front, and in the Paris Opéra—the first concert given there since the Allied liberation of the French capital.

For Menuhin's appearance at the Opéra with the Paris Conservatoire Orchestra, tickets were completely sold out within two hours after they went on sale. This occasion also marked the first public appearance in Paris in nearly five years of the Nazi-banned Mendelssohn Violin Concerto.

In six weeks, Menuhin gave 40 concerts in England, five in France and Belgium, and made many informal appearances before American soldiers. Possibly the oddest of these was given at Versailles where be-whiskered, battle weary soldiers jam-packed Madame de Maintenon's discreet seventeenth century powderbox of a theater to its gilded rafters.

In the Orkney Islands the violinist lived aboard the H.M.S. *York*, flagship of the British Home Fleet. It was there that he played the Bach Double Concerto with the concert-master of the fleet's orchestra at a distinctly "separate and special" feature of a program.

The first concert in England for American troops was given at Oxford; subsequently Menuhin played in five factories in the Coventry area, and at several hospitals around Cheltenham.

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In Paris, Menuhin stayed at the Ritz where service was superb, food skimpy and heat and hot water nonexistent. However, the virtuoso found Paris as lovely as he had ever seen it.

Of other musicians in occupied countries Menuhin reports that Alfred Cortot has ruined his career by working with the Nazis, but that Jacques Thibaud and Pablo Casals

are still admired by loyal Frenchmen. George Enesco is reportedly still living in Rumania, giving concerts and composing as usual. The most unexpected report, however, is that Wilhelm Furtwängler, the German conductor, has won the good graces of the liberated peoples by steadfastly refusing to appear whenever he was scheduled by the Nazis.





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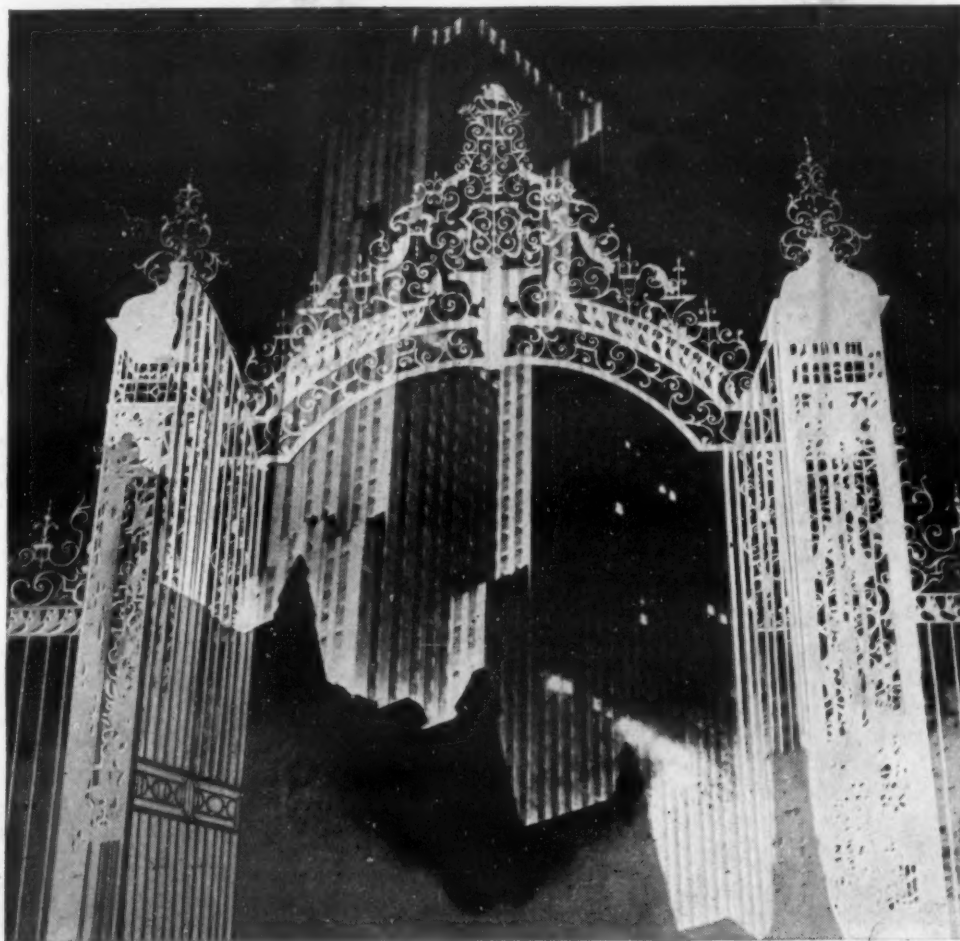
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## THE NBC UNIVERSITY OF THE AIR

*Expanded courses...new subjects...for education and entertainment*

► THE NATIONAL BROADCASTING COMPANY'S UNIVERSITY OF THE AIR continues this year with an enlarged curriculum of programs designed to combine entertainment and information. Again the educational courses in history, literature and music will be heard. Established as permanent study projects, all will be provided in new, expanded form.

"MUSIC OF THE NEW WORLD" (Thursdays, 11:30 p.m. EWT) enters the third phase of its current cycle with studies of the influence and the contributions of "Music in American Cities."

"WE CAME THIS WAY" (Fridays, 11:30 p.m. EWT) takes up the subject of the world-wide struggle for freedom—concerns itself with internationally important events and figures.

"THE WORLD'S GREAT NOVELS" (Saturdays, 7:00 p.m. EWT) dramatizes classic literature, with analytical comment by literary authorities.

This year NBC is planning to expand with a new series on home-making titled "HOME IS WHAT YOU MAKE IT," broadcast Saturdays, 9:00 a.m. EWT.

These programs provide additional stimulus for serious study by hundreds of thousands unable to attend in-school courses.

# National Broadcasting Company

America's No. 1 Network

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